

MUSICAL AMERICA

Vol. XXVI.

No. 7

NEW YORK

EDITED BY

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JUNE 16, 1917

Ten Cents per Copy
\$3.00 per Year

MR. KOEMMENICH NOT RE-ENGAGED FOR ORATORIO SOCIETY

Board of Directors Refuses to Consider His Name at Meeting Because of Personal Objections Advanced—His Attack on "Musical America" Critic Recalled—Question of Musicianship Not a Factor in Determination of Board's Action—No Successor Named as Yet

LOUIS KOEMMENICH, for five years conductor of the New York Oratorio Society—generally regarded as the most important choral position in the United States—was refused a re-election when the Board of Directors met last week.

Mr. Koemmenich, it will be recalled, had an altercation last April with Herbert F. Peyser, critic of MUSICAL AMERICA, in the lobby of the Metropolitan Opera House, in which he threatened the newspaperman with personal violence because of his criticism in MUSICAL AMERICA of the final concert of the Oratorio Society.

His Case Can Be Reopened

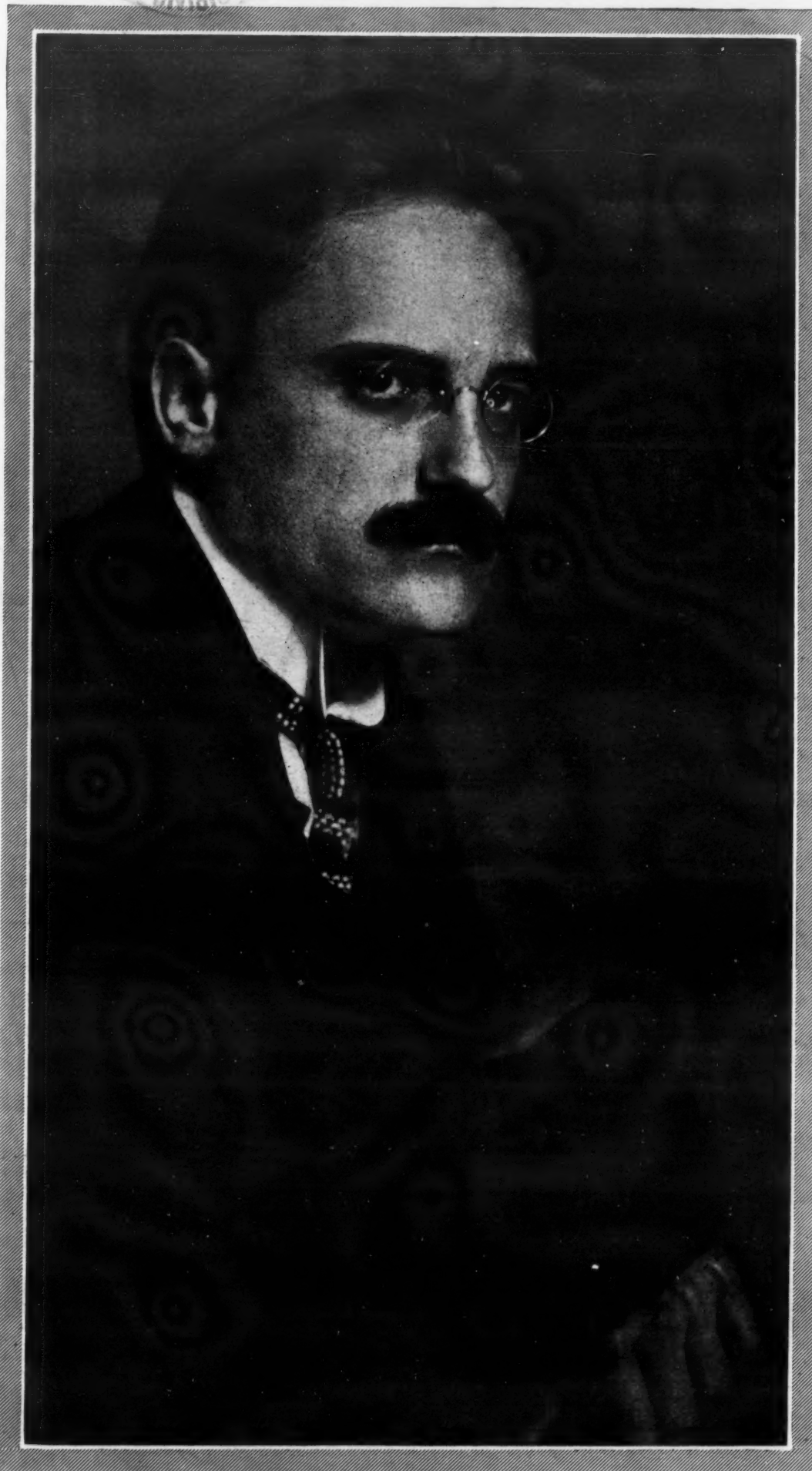
A new conductor has not yet been selected to take Mr. Koemmenich's place; in fact, the Board of Directors has taken no action which would technically bar Mr. Koemmenich's case from being reopened and reconsidered. It is doubtful, however, whether this will be done, as it is understood that strong personal objection was offered by some of the members to Mr. Koemmenich's re-engagement.

The facts gained through a source whose authenticity cannot be questioned point to no dissatisfaction on the directors' part with Mr. Koemmenich's musical ability. The general opinion is that as conductor of this choral society he has done excellent work. Therefore, it is believed that it is rather due to certain personal matters that his re-engagement as conductor for the coming season has been refused by the directors.

It was on Sunday evening, April 15, in the foyer of the Metropolitan Opera House, that Mr. Koemmenich stopped Mr. Peyser, and shaking his cane at him, informed him that if he ever wrote a criticism about him again similar to the one he wrote about his performance of the Bach "St. Matthew" Passion he would break the cane over his head. This unwarranted action aroused much antagonism toward the conductor among the officers of both the Oratorio Society and the Mendelssohn Glee Club, many of whom held that his behavior was undignified and unworthy of a man who held his position in New York's musical life. The Mendelssohn Glee Club, however, engaged him for the coming year. Keen interest was exhibited as to what the Oratorio Society would do. The presence in New York of Dr. A. S. Vogt, former conductor of the famous Toronto Mendelssohn Choir, some weeks later, suggested to close observers that perhaps Dr. Vogt would be the Oratorio Society's next conductor. And there are some who still consider it possible.

Favoritism Charged

In addition to the criticism made of Mr. Koemmenich because of his attack on the MUSICAL AMERICA representative, it has been charged that he showed favoritism in engaging as soloists for his performances singers who coach with him. In several cases this, it is further said, has proven not to have been productive of the best possible results and thus feeling was aroused, both among the officers of the society and in the profession. In this



EDWIN HUGHES

One of the Few American Pianists to Win Distinguished Recognition in Europe. Since His Return Has Been Accorded a Generous Reception as a Virtuoso of High Rank. (See Page 3.)

connection, however, it should be remembered that it is a regular practice for oratorio conductors to coach singers, despite the fact that its ethical aspect may be open to question.

Prior to his engagement in June, 1912, as conductor of the Oratorio Society, Mr. Koemmenich had won favor as conductor of several German male choral societies. He has won prizes as conductor of the Philadelphia Junger Männerchor, as well as with other societies. At the time of his engagement to the much coveted post of conductor of New York's oldest chorus he was teaching music in Brooklyn and conducting the Heinebund, a German male chorus in New York. Shortly after he was made conductor of the Mendelssohn Glee Club and the following year of the Beethoven Society. As conductor of the Oratorio Society he has in-

troduced Georg Schumann's "Ruth" and Enrico Bossi's "Joan of Arc."

An unconfirmed report reached MUSICAL AMERICA to the effect that Walter Damrosch, conductor of the New York Symphony Society and a former conductor of the Oratorio Society, had agreed to act as Mr. Koemmenich's successor temporarily until a definite selection were made. Mr. Damrosch, when questioned by MUSICAL AMERICA, said that he knew nothing about the matter.

TERESA CARREÑO DIES

As "Musical America" went to press it was learned that Teresa Carreño, world-famous pianist, died June 12, in her home in New York. She had been stricken with paralysis last March. Mme. Carreño was sixty-three years old.

OUTDOOR OPERA OPENS ST. LOUIS CIVIC THEATER

About 600 Persons on the Stage at One Time When "Aida" Is Given as Inaugural of Open-Air Home for Massive Spectacles in Forest Park—Torrent of Rain Cuts Short the Premiere—Splendid Performances of Verdi Work Given During the Week

ST. LOUIS, MO., June 9.—It was appropriate that Verdi's "Aida," written to commemorate the completion of the Suez Canal and given to mark many such gala occasions, should have been chosen as the work presented on Tuesday night to signalize the opening of the enormous open-air municipal theater in Forest Park. This natural amphitheater was discovered and used successfully last year for Shakespearean performances and this year, through the efforts of Guy Golterman and Nelson Cunleff, Director of Parks and Recreation, the big hillside was turned into a permanent theater with a regular stage, fully equipped for the production of great spectacles of music and drama. The entire side of the hill was terraced off, and a solid concrete base made for the chairs. It has a seating capacity of 9500, there being three rows of boxes numbering 500 seats directly behind the orchestra and 9000 other seats. Despite seven rainy days the entire work was completed in forty-two days. The stage is about 200 feet square and has room for 3000 or 4000 persons. In the triumphal scene of "Aida" there were about 600 persons on the stage. In round numbers the theater cost the city about \$25,000.

Guy Golterman, who has so successfully provided us with grand opera for a number of years, brought together for "Aida" an aggregation of splendid singers, and organized a local chorus of singers with young, fresh voices, numbering about 300, who were trained and drilled for five weeks by Ernst Knoch, the noted operatic conductor. Mr. Golterman imported Mlle. Ester Bonfiglio to drill a ballet of sixty. To care for the local management he secured Max Hirsch, and engaged M. Agnini, a capable stage director. Finally he chose Fulgenzio Guerrieri as the artistic and musical director of the entire production. This energetic conductor directed each performance entirely from memory. He never failed to keep his various choruses in line with his big orchestra, which numbered eighty musicians.

Able Principals

Two sets of principals were engaged. Mlle. Francesca Peralta, of the Boston company, was *Aida* on Tuesday. It was really her first important appearance in St. Louis, and on Tuesday night she was given a rousing reception, which was well earned. Unfortunately, the audience of about 12,000 only heard half of the opera, for immediately after the victorious return of *Radames* torrents of rain fell, accompanied by a violent thunder storm. The company continued the act until it was impossible and then Conductor Guerrieri gave the signal to stop. The performance had progressed far enough, however, to show the excellence of the voices, and Miss Peralta covered herself with glory. Her voice was extremely fresh, clear and resonant in all its registers. *Amneris* was sung by

[Continued on page 2]

OUTDOOR OPERA OPENS ST. LOUIS CIVIC THEATER

[Continued from page 1]

Cyrene Van Gordon of the Chicago Opera Company. Unfortunately she did not get to sing her big scene on Tuesday, but she did subsequently on Thursday, and her voice showed to fine advantage, particularly in the concerted numbers.

In the part of *Radames*, we heard Manuel Salazar the Costa Rican tenor, who, as he has many times before, gave thrill after thrill in his portrayal of the unfortunate victor. With a true robust voice, every word of his singing could be clearly heard all over the hill—always on the proper pitch and with fine vocal and dramatic insight. His "Celeste Aida" was applauded to the echo. The rôle of *Ramfis* was sung by Virgilio Lazzari, whose resonant voice made such an impression here in the Boston company's performance of "La Bohème." His voice has fine carrying qualities, as has that of Constantin Nicolay, who sang the *King* at each performance. The part of *Amonasro* was cut off short by the rain, but Roberto Viglione showed a voice which reminded one of Titta Ruffo in its smoothness and intonation. His performance later in the week showed careful training and adherence to traditions. A. Finzi was adequate in his short part of the *Messenger* at each performance. Elda Vettori, of St. Louis, sang the *Priestess* at each performance also with fine effect, her rich voice being audible in all parts of the theater.

Changes in Cast

The second performance on Wednesday was given under the most favorable circumstances. There were several important changes in the cast. Marie Rappold sang the *Aida* in a satisfactory way. Her acting was in no way affected by the unusual surroundings. On the whole, her performance was most satisfying. A new *Amneris* appeared in the person of Margaret Jarman, who was suffering from considerable hoarseness when the performance started. Fortunately, however, she was able to overcome this as her voice warmed up and she exhibited a beautiful contralto quality, as well as an ideal interpretation of the rôle. In the Judgment Scene in the last act she rose to a great dramatic height and gave strong proof of her

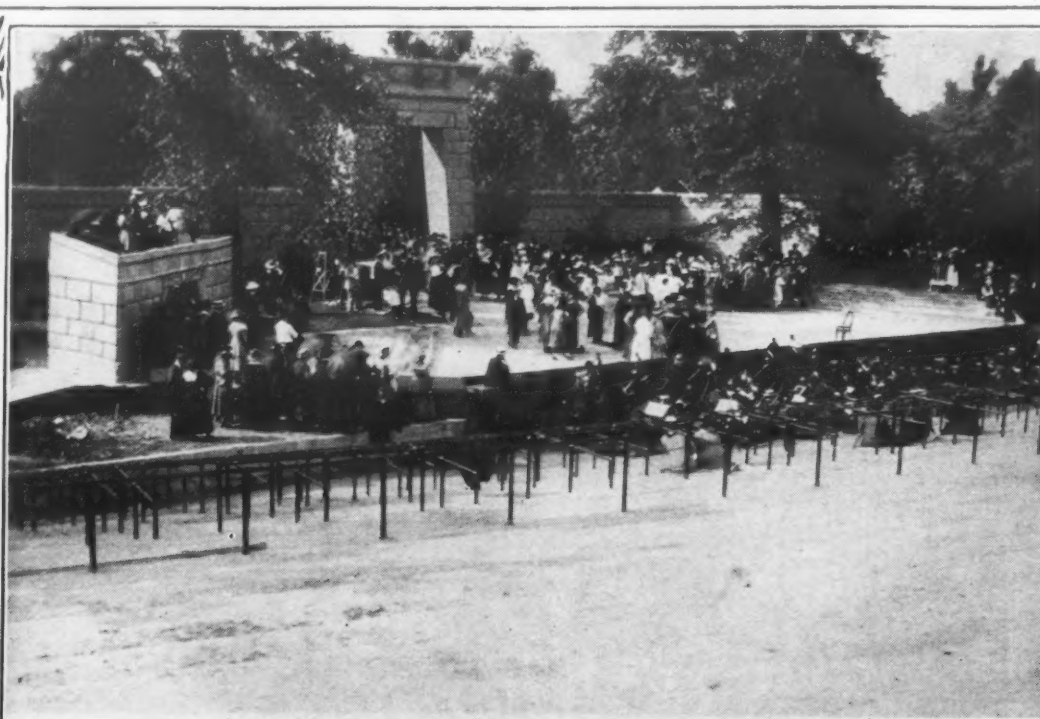


When St. Louis Dedicated Its Great Outdoor Theater: On the Left: At "Aida" Rehearsal, Left to Right, Marie Rappold, Fulgenzio Guerrieri, Margaret Jarman, Armando Agnini. Above, on the Right: Scene at Final Rehearsal from Terrace, Where Seats Were to Be Placed. Below: No. 1, Constantin Nicolay; No. 2, Clara Wuellner, the Pianist; No. 3, Armando Agnini; No. 4, Francesca Peralta; No. 5, Margaret Jarman

ability. The third change for the evening was the *Amonasro* of Louis Kreidler. This important part was handled in a thoroughly acceptable manner by Mr. Kreidler.

Quite in contrast to the opening performance, the effect was enhanced by the brilliancy of a full moon which rose over the hill, adding the necessary silver luster to the wonderful Nile Scene. It seemed timed especially for the act.

Thursday evening's performance was interrupted by a slight shower, but it



was most successful and an audience estimated at about 6000 attended. There were two changes in the cast, Romeo Boscacci singing the rôle of *Radames* and Carl Cochems sang the rôle of *Ramfis*. While Mr. Boscacci's voice is considerably lighter than that of Mr. Salazar, nevertheless the tones were very sweet and all his work was thoroughly enjoyed, as evidenced by the great ap-

proval of the big audience. The fact that Mr. Cochems recently underwent an operation for appendicitis did not seem seriously to affect his vocal powers and he sang the part with much authority and fine interpretation.

Last night's performance was called off on account of a thunder storm and was postponed until to-night.

H. W. COST.

DR. CLARKE HOSTILE TO STANDARDIZATION

U. of Penn. Music Head States Views Before Pennsylvania Organists

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, June 11, 1917.

"STANDARDIZATION of music teachers is impossible," said Dr. Hugh A. Clarke, professor of music of the University of Pennsylvania, at the annual banquet of the Pennsylvania Chapter of the American Guild of Organists, held in the Rittenhouse Hotel last Tuesday evening.

"Music is an art, not a science," declared Dr. Clarke. "It cannot be compared to medicine and law, which are sciences and are standardized by the State. There are thousands whose taste does not get beyond 'ragtime'; they have just as much right to their place in the musical world as those who favor the classics. It is, therefore, impossible to standardize the music teacher and if any attempt is made it will take a great deal of time and thought, as the way is not clear and it will be very difficult to make it a matter of State legislation. The American Guild of Organists," continued Dr. Clarke, "is more likely to prove a better standard in its way than any other means that could be devised."

Arthur Judson, manager of the Philadelphia Orchestra, extended a cordial invitation to the members of the chapter to join with the Philadelphia Music League, the new organization recently formed to exploit Philadelphia as a musical center of foremost importance. Mr. Judson again emphasized the need of this organization to the city and revealed many interesting details of its work mapped out for the near future.

Other guests of prominence introduced

to the large gathering by Dean George Alexander A. West, who were heard in eloquent speeches, were Arthur Scott Brook, president of the National Association of Organists; Rev. Dwight Witherspoon Wiley, Dr. John B. Ward, Percy Chase Miller, Lewis A. Wadlow, Henry S. Fry and Rollo Maitland. Warden-elect Clifford Demarest announced some details of the contemplated musical convention to be held in December at the New York City College. The diners were entertained by Henri Scott, basso, who sang Ambrose Thomas's "Drum Major" and Speaks's "On the Road to Mandalay" most effectively. Florence Freeman, soprano, gave an admirable delivery of Tosca's "Prayer," by Puccini, and Ellis Clark Hammann, pianist, contributed the Prelude in D Flat and the C Sharp Minor Waltz of Chopin.

M. B. SWAAB.

MUSIC DEALERS CONVENE

Composers of New Patriotic Songs Besiege the Meeting

The National Sheet Music Dealers' Association began its fourth annual convention at the McAlpin Hotel, New York, last Monday, and formulated questions to be put before the Music Publishers' Association that meets at the Hotel Astor. The dealers want standard rates and discounts, so that it will not cost them forty per cent to sell a piece of music on which the publisher allows them only thirty-three and one-third.

The prime purpose of the convention is to establish harmony between the publishers and the distributing agents. The convention was besieged with composers of new patriotic songs. The dealers welcomed these composers cordially and suggested to them that they would be glad to take up their songs if they could get the publishers to sponsor them.

Engaged for Worcester Festival

Albert Edmund Brown, well-known New England basso, has been engaged to sing in "Samson and Delilah" at the annual Worcester festival this fall.

FREE SUNDAY MUSIC IN C. C. N. Y. STADIUM

Nahan Franko to Conduct Series of Seven Band Concerts—Other Summer Programs Planned

For the first time the Stadium of the College of the City of New York is to be used for free band concerts. Seven concerts are planned for Sunday afternoons as follows: July 8 and 22, August 5, 12 and 26, and September 2 and 9.

Nahan Franko will conduct a band of forty-seven pieces, and soloists are to be engaged for each concert. The Stadium has a seating capacity of about 20,000.

The Department of Parks completed its contracts last Monday for free concerts in the Manhattan parks this summer.

Sunday afternoon concerts in Central Park will begin next Sunday. Saturday evening concerts will begin June 30. The last concert will be on September 2. The Sunday concerts will be conducted by Gustave Da Kuyn, formerly director of the French Opera Company in New Orleans, and the Saturday concerts by W. S. Mygrant.

William Schwartz will conduct concerts in Hamilton Fish Park on Saturday afternoons, in Seward Park on Saturday evenings and in Tompkins Square on Friday evenings. Louis Schmidt will conduct the concerts in Washington Square Sunday nights, in Carl Schurz Park on Friday nights and in Mount Morris Park on Saturday nights. John F. Ward will give concerts in Battery Park Sunday afternoons and in Chelsea Park on Thursday evenings.

Howard White and Evelyn Scotney Leave for Australian Tour

BOSTON, MASS., June 11.—Howard White, basso, and his wife, Mme. Evelyn Scotney, prima donna soprano, sailed from Vancouver, B. C., June 6, for an ex-

tended concert tour through Australia. Resulting from their sensational success there last summer, these well-known artists were re-booked for many more concerts there this season, which will keep them in Australia well into the winter, as they do not expect to be in this country until January, 1918.

W. H. L.

OPERA SEASON FOR MONTREAL

Antoine de Vally Announces French Works for His Majesty's Theater

Antoine de Vally, who tried to organize a season of French opera in New York last season, announces a season at His Majesty's Theater, Montreal, to begin June 18.

Mr. de Vally is general director of the company and will also sing tenor rôles. The rest of the roster is as follows: George Simondet, Gabriel Martin, tenors; Castellanes Varillat, Genia d'Agaroff, Charles Barreau, baritone-bassos; Clementine de Vere and Alberta Carina, sopranos; Artha Williston, Betty Delme, mezzo-sopranos; Charles Barreau, régisseur general; Margery Morrison, répétiteur; Romualdo Sapio, conductor; Arthur Landys, impresario, and T. C. McCormick, chef des services. The repertoire, entirely in French, is to consist of "Faust," "Romeo and Juliet," "Manon," "Werther," "Pagliacci," "Cavalleria Rusticana" and "La Favorita."

Paper Is "Voicing Need for General Musical Expression"

To the Editor of MUSICAL AMERICA:

The report of the community music conference in MUSICAL AMERICA is just received and interests me greatly. I feel like extending a humble "Thank you" to those who are leading in the splendid work—Mr. Freund, Mr. Farwell and all the rest—and the paper, as voicing the need and cry for general musical expression.

With continued good wishes,
Mrs. WARREN S. BRIGGS,
President, Schubert Club.
St. Paul, Minn., June 9, 1917.

"BUY LIBERTY BONDS" IS PLEA OF OPERA STARS

Amato, Botta, de Luca and Others Help in Sale of Subscriptions — Singers Prove Convincing as Salesmen and Incidentally Purchase Bonds for Themselves — Metropolitan Musical Bureau Scene of Lively Marketing

MUSICIANS discovered last week that they have a hitherto unsuspected art—the art of salesmanship. They made such good use of their new talent that thousands of dollars worth of Liberty Bonds have been subscribed for as a result of their efforts.

Pasquale Amato found that he is quite as convincing in the rôle of a salesman as in the operatic rôles by which he has achieved fame. And similar discoveries were made by Rita Fornia and Luca Botta, who served with Mr. Amato as first sales force in the offices which the Metropolitan Music Bureau opened last week for the sale of Liberty Bonds in Æolian Hall.

Mr. Amato proved his faith in the goods he was offering by taking six \$50 bonds before the day's sales began, and his assistants also began their day by making liberal subscriptions. Mrs. F. C. Coppicus, wife of the Metropolitan Opera Company's general secretary, took the first subscription from Mr. Amato. He sold his second one to Ernest Henkel, business manager of the Metropolitan.

It had been reported that many musical celebrities had not been approached on the question of buying bonds, so this opportunity to purchase was devised by their fellow artists. Among the artists to serve in the Liberty Bond booth during the week were Marie Tiffany, Thomas Chalmers, Giuseppe De Luca, Ernest Schelling, Mme. Andrée Barlette, May Peterson, Alice Nielsen and Mischa Elman.

If the Liberty Bond issue is not oversubscribed it will be no fault of the musical and dramatic artists. In all the principal New York theaters there have been talks before the curtain, given by prominent business men or leading members of the company, on the necessity for prompt and generous subscriptions. Blanks passed through the audiences for signature and then given to theater attendants or mailed to the Liberty Loan committee brought the necessary forms to those wishing to subscribe. Prominent women, members of the Mayor's Defense Committee, have served in the booths established in the department stores.

Workers in all branches of the arts have put aside their music or brush or chisel or pen to devote their efforts to stimulating a patriotic awakening to the grave needs of the hour.

CLUB BUYS LIBERTY BONDS

Tacoma Women Take Patriotic Action—Year's Work Shows 17 Concerts Given

TACOMA, WASH., June 6.—At the annual election held May 31 Mrs. Chandler Sloan, who has ably filled the office of president pro tem. of the Ladies' Musical Club since the departure for the East of Mrs. George Burke, was unanimously elected president of the organization. Officers chosen to serve with her were Mrs. F. Brewer, Mrs. T. S. Silvers, Mrs. J. W. Clos, Mrs. H. R. Maybin and Mrs. Frank Camahan. A letter from the former president, Mrs. George B. Burke, was read. Seventeen concerts have been given in collaboration with the club chorus of fifty-one members, under the efficient directorship of Frederick W. Wallis.

The club voted to buy two Liberty Bonds. A generous appropriation was made to the Eunice Prosser fund. A resolution was passed of appreciation of the gift by Mrs. H. B. Opie of a silver medal to be awarded through the club to the d'Alessio Conservatory of Music for merit in the piano department.

Closing the afternoon, a delightful program of songs was presented by Marjorie Kilborn of New York, accompanied by Emmeline Powell of the piano department of the Annie Wright Seminary.

A. W. R.



Opera Singers and Their Business Associates Become Salesmen and Purchasers of Liberty Bonds

Scenes in Offices of Metropolitan Musical Bureau, in Æolian Hall, During Sale of Liberty Bonds

Upper group, from left to right: Harry Birnbaum, Philip Gordon, pianist; E. L. Bernays, Rita Fornia, Mrs. F. C. Coppicus, Pasquale Amato, Luca Botta, H. M. Wykes, Member of the Liberty Bond Publicity Committee; Gordon Kay, F. C. Schang and Fred C. Haas. Center group: Luca Botta, the tenor; Pasquale Amato, the baritone, and Mrs. F. C. Coppicus. (Photos © International Film Service). Lower group: Frieda Mueller, gifted actress; Thomas Chalmers, baritone, and Marie Tiffany, soprano of the Metropolitan. (Photos © Press Illustrating Service)

Edwin Hughes, American Pianist, to Be Heard on Tour Next Season

EDWIN HUGHES, who returned to America last summer after many years of successful musical activity abroad, has made an auspicious re-entry into American concert life this season. His first New York appearance, which took place in March at Æolian Hall, was hailed by the press as one of the outstanding pianistic events of the season, and he was marked as a newcomer who would be well remembered by the concert-going public.

Mr. Hughes spent the two first years of the war in Germany, playing with orchestras in recital during that time in various parts of the country. He was the only American pianist appearing in concert in German Europe during the war, and his experiences were varied and interesting. In addition to his musical engagements, the German secret police

made the attempt to engage him as a spy. They made him a most flattering offer to use his American pass to go into one of the enemy countries and obtain military information for the German government, of course, without success.

In spite of his many artistic successes in Germany, conditions finally became such as to make it seem advisable for Mr. Hughes to leave for America, and he returned by way of Copenhagen.

Mr. Hughes is a native of Washington, D. C., in which city he received his early musical training. After a period of study with Rafael Joseffy in New York, he went abroad at Joseffy's advice to enlarge his musical experience. Vienna seemed to offer the most inducements for further development, and it was there that Mr. Hughes spent three years under Theodor Leschetizky, finally becoming assistant to the latter. He has concert-

ized with success in the most important music centers of German Europe, and has appeared with leading orchestras in Vienna, Leipzig, Munich, Nuremberg, etc. In the last named city he was soloist during four consecutive seasons with the Nuremberg Philharmonic Orchestra, and was to have been engaged for a fifth appearance with this organization during the season just ended, when his decision to return to America made this impossible.

Mr. Hughes is under the management of the Music League of America, which has already booked him for a number of appearances during the coming season. Among his middle western engagements is an appearance as soloist with the Detroit Symphony Orchestra.

In response to numerous requests, Mr. Hughes will conduct a summer class at Steinway Hall for advanced pianists and teachers, and will remain in New York during a large part of the summer.

Winifred Bambrick, the young Canadian harpist, has been engaged to play the harp obligato in the drama, "Peter Ibbetson," now playing in New York.

America to Evolve a National Music from the War, Believes Modest Altschuler

"Rag-time" or "Popular" Music, in a Purified Form, Will Be the Source from Which the New Generation of American Composers Will Draw, Noted Russian Conductor Says—Emphasizes Need for a National Conservatory—Compares Russian Conservatories with Our Own

MODEST ALTSCHULER has come to the conclusion that the only real national music in the United States is the "popular" or "rag-time" brand. The "popular" song is typical of the American, and is the source from which the national music of America is to be drawn, the noted Russian conductor believes.

"I have heard an American boy get the most wonderful harmonies from the piano as he improvised 'rag-time' music," Mr. Altschuler told the writer recently. "I tried to reproduce these elusive harmonies immediately after and found that I could not. This music belongs to America. It is the music really characteristic of its people.

"If you have heard 'rag-time' played in Europe, or even in Canada, you know that it is entirely unlike that which you are accustomed to here," said Mr. Altschuler. "The foreigner cannot reproduce the native flavor, the catchy rhythms, that indefinable something that stamps the music as typically American. Of course the 'popular' music that is to form the basis of a new national music will have to be purified and incorporated into some accepted musical form, such as the symphony, opera, suite, sonata, etc., but nevertheless it will be recognizable when it is heard by an American, and he will be thrilled by it.

Finding the American Folk-Song

"The experience of other nations in the process of evolving a musical idiom of their own has shown that their folk-songs have played a most important part in that process of evolution. The lesson learned there has been preached in the United States by many critics and writers on musical matters advocating the development of our national music. Of course, there has been no agreement among them as to what our 'folk-songs' are and where they were to be sought. In the opinion of some the composer was to find them among the American aborigines—the redskins; others were just as positive that the 'darkey' plantation songs were to supply the 'open sesame' to the situation; others again thought the quest was to be directed to the creoles of Louisiana, etc.

"The noblest attempt in that line was made by the Bohemian Dvorak (a denizen of the United States for several years), in his 'New World' Symphony and his string quartet, though his sons have lately made categorical denial as to their father's use of any borrowed themes. In brief, this chase after the 'folk-songs' of the ethnic elements absorbed by the Anglo-Saxon race and later other Caucasian elements has not brought the millennium in our national music.

"With regard to such matters the observations of qualified foreigners are usually more valuable than those of na-



Modest Altschuler, the Noted Russian Conductor

—Photo by G. Dobkin

tives. I have lived, until past the age of maturity (Altschuler is a medalist graduate of the Moscow Conservatory), the musical life of Russia and, for over twenty years, that of the United States, and have crossed and recrossed the breadth and length of the United States as a performer and conductor of Russian symphonic music, and I have arrived at the following conclusion: The only national music at present in the United States, and sad though it may be to know it, is the so-called popular songs heard in the homes of all classes in the United States.

"The only effective means for paving the way to the Promised Land of National Music lies in training a new generation of composers and musicians to start from the very beginning with thoroughly fresh material, native born and filled with genuinely profound love for everything that smacks of the soil—people from out-of-the-way corners of the United States, the sturdy North, the sunny South, the adventurous West and the hustling East.

Americans Use Foreign Themes

"American national music is hampered in its growth because American composers do not draw their inspiration from native soil," continued Mr. Altschuler. "The American composers educated in Europe are fed up with European themes. Six American operas have been produced recently. Of these only two dealt with American life—Victor Herbert's 'Natoma' and Walter Damrosch's 'The Scarlet Letter.' How does the American composer expect to interest his public if he does not deal with American life? There should be no lack of material to draw from—we have hundreds of fine dramas treating of problems near to Americans. Many of these could be converted into operas.

"The argument that English is not singable has often been given," said Mr. Altschuler. "You have only to reply that 'The Mikado' is perfectly singable and understandable. The trouble with most composers is that they do not get first-class librettists. The Gilbert and Sullivan ideal is seldom realized.

We Need a National Conservatory

"But the real solution of the problem of creating a national music in America lies in the establishing of a national conservatory," Mr. Altschuler said. "The poor boy and girl must be given an opportunity to develop his musical

talents in a national school of music. Give the needy pupil an allowance so that he may pursue his studies unhindered."

Last week's issue of MUSICAL AMERICA gave an outline of the project for a national conservatory at Washington, D. C., and told of the plans that were being formulated by a number of distinguished personages, including Margaret Wilson, Modest Altschuler and P. P. Claxton, Commissioner of Education.

Growth of Russian Conservatory

Mr. Altschuler drew an interesting parallel between the Russian conservatories and our own. "When I was at the National Conservatory in Moscow twenty years ago," said the conductor, "there was not a native Russian professor in the institution. There were only two national conservatories in Russia, those at Petrograd and Moscow. At the present time there are 104 branches of the Imperial Russian Conservatory in Russia. Men of talent have been invited to attend the conservatories, and the steady progress of music in Russia is directly attributable to the conservatory graduates."

"The private conservatories in America are doing missionary work. They are turning out workers, not creators. The trouble with the American conservatory is that it does not make the results it produces directly felt by the public. There are many fine conservatories in America, but representative graduates are not forthcoming from them. Of course, many schools are hampered by lack of funds. America is overrun with talent but there is no definite goal toward which the creative mind is striving.

Task of the New Generation

"An American national music will be born as a result of the war," Mr. Altschuler went on to say, "but it remains for a new generation of composers to accomplish it. The effect of the war upon Russian music points the way to a possible change in America.

"Before the war the tendency of the Russian composer was to be modern. He was influenced by France and Germany. He disregarded the vast treasury of folk song. But now a new school of Russian composers has arisen to take the place of such men as Stravinsky. These composers have delved into the legendary history of the Slavs for their themes and

have evolved a new national note in Russian music." (Mr. Altschuler will produce a number of the works of this new school next season.)

Not only has the war made its impression upon Russian music, but the recent Revolution has already begun to exert its influence upon the creative minds of Russia's musicians, according to Mr. Altschuler.

Happier Note in Russia's Music

"The Russian Revolution will make for brightness in music," said Mr. Altschuler. "The minor note will give way to the major. Future Russian music will be replete with the intoxication of freedom, now being experienced by the Russian after centuries of bitter oppression.

"The face of the American nation has changed since the war," said the conductor, beginning to speak of his observations during his recent tour of the South. "There is a more sober, serious expression, and a corresponding desire for more serious music. The South is hungry for good music. I was in Macon, Ga., with the Russian Symphony Orchestra for eight days. We gave two concerts a day to audiences of 3000 to 4000 at each performance. This is a remarkable showing for a city of 60,000, of which about half the population is negro.

South Keen for Music

"Many of the women were so enthusiastic for the music that they attended twice daily. They ran back to their kitchens after the first concert and hurried back to be in time for the second. Husbands had to go to the concerts to meet their wives. The love of the South for music was tremendously inspiring to me. As one Southerner said, 'We drink it in.'"

HARRY BIRNBAUM.

ARTIST-PUPILS HEARD

Professional Students of Mme. Laura E. Morrill in Two Song Programs

Two interesting recitals given recently by the artist pupils of Mme. Laura E. Morrill, the New York and Boston vocal teacher, brought to public attention talent of a decided order.

Lillia Snelling, soprano; Ethel Frank, soprano; Jessie Pamplin, contralto; Florence Hale, soprano; Claribel Harris, soprano; Grace Nott, coloratura soprano; Elise Tastrom, alto; Herbert Nason, tenor, and Irene Boucher, soprano, were the young artist-pupils who participated in these events, with signal credit to themselves and to their teacher. Other pupils of Mme. Morrill who have been heard to advantage in her studio recitals were Willoughby Stuart, Jr., basso; Howard Hall, tenor; Susan MacPherson, soprano, and Marion Foster, soprano.

This week Mme. Morrill began her summer season for the guidance of teachers and artists. Special care will be given to the preparation of répertories for recitals.

Houston Symphony Orchestra Elects Officers for Coming Season's Work

HOUSTON, TEX., June 3.—The Houston Symphony Orchestra having closed a markedly successful season, held its election of officers for 1917-18. The official board now stands as follows: President, Mrs. E. B. Parker; first vice-president, Miss Ima Hogg; second vice-president, Agnes Carter; corresponding secretary, Mrs. William Abbey; recording secretary, Mrs. Herbert Roberts; treasurer, Col. W. A. Childress; librarian, Mrs. Jules Hirsch; advertising manager, Mrs. W. H. Hogue; Paul Berge, conductor.

W. H.

Announcement has been made that everything pertaining to the program of the forthcoming Biennial of the National Federation of Musical Clubs, to be held at the MacDowell Memorial Association, Peterborough, N. H., is to be referred to the executive heads of that body, Mrs. MacDowell standing ready merely to carry out the wishes of the association.



**PHILIP
BRUCE**
TENOR

Concert and
Oratorio

Address: 15 Evans Road
Brookline, Mass.

"Off-Stage" With Caruso on a Week's Tour

An Intimate Picture of the Famous Tenor's Life on the Road During His Recent Concert Tournée—His Good Nature Is Omnipresent, but Not to Be Imposed Upon—The Infinite Precautions Taken by His Retinue to Insure His Comfort—One Person Who Did Not Enjoy His Caricatures

A TRIP with Caruso for a week! There are music lovers who would trade their last sheet of music for the privilege; operagoers who would forego the pleasures of the Metropolitan for weeks; hero-worshippers who would give years of their lives for the experience; society women who would buy this propinquity for thousands of dollars, if they could.

Mr. Caruso was met on a Monday morning at the dirty station at Cincinnati. It was seven o'clock. Mr. Caruso walked down the station platform with his favorite meerschaum holder in his mouth, puffing away at his cigarette. His cane was in its characteristic place, diagonally across his back, held there by his two hands clasping it at the top and bottom.

He looked as immaculate as he does when he drops into the Knickerbocker after the opera. His spats were on his highly polished patent leathers. His green fedora was perched on his head at a slight angle.

"Hm," he grunted a pleasant hello to the newspaper men who greeted him. "Hm, Cincinnati, what news from my son at the front?"

The Tenor Lionized

And then Cincinnati started going through its Caruso days. Wherever Caruso walked, or rode, he became the center of attraction. To be with him was like being with the sun—he obliterated everything else.

The first amusing experience occurred when his rooms were shown to him at the Hotel Gibson. Four of the largest rooms had been reserved, and these had been arranged as a drawing room, bedroom, dining room and servants' room. Mr. Caruso's first idea when he saw the rooms was that his managers had spent too much money on their own account in providing them for him.

"It is too magnificent. Let us give back one room," he said to his manager, F. C. Coppicus. "I do not need a separate dining room."

The retainer of four establishments running simultaneously, the owner of a sixteen-room suite at the Knickerbocker Hotel, was unbalanced with four rooms at a Cincinnati hotel.

Avaunt—Ye Newlyweds!

That evening, when he went to bed, he heard strains of dance music coming from the same floor. An orchestra was playing. The room next to Mr. Caruso's had been assigned to a wedding party. Of course, Mr. Caruso could not sleep with all this disturbance going on. He called the manager of the hotel and told him about it. The manager let the wedding throng know, and they consented graciously to move nine flights down, with party and everything else. Next day the newly married couple received an autographed photograph from him. "Thank you for my not sleepless night," he had written on it.

Caruso does not eat his breakfast in his room. He likes the crowds and tables, the lobbies and the human interest. The waiter who served him at the breakfast table the next morning had served him at the Hotel Royal in Paris. He was proud of the honor and Caruso showed that he appreciated the pride.

Caruso Goes Shopping

Then there was a shopping tour with Caruso in Cincinnati. Striding down the street, linked arm in arm with Mrs. Coppicus, Caruso reached a large retail establishment. Caruso expressed a desire for a particular brand of toilet water,



Enrico Caruso Photographed Outside the Auditorium in Toledo

but inquiry at the counter proved that they had only very small bottles of the perfume. Caruso was not a bit perturbed. "Give me a gallon altogether," he said. They wrapped up the bottles and the tenor walked away.

He stepped up to the lace counter, took off his coat and green fedora, laid them down side by side on a counter, and "made himself at home." Meanwhile all traffic had been blocked in the shop and all business halted.

A man stepped up to Mr. Caruso, as he saw him standing there hatless and coatless. "Can you tell me the direction to the glove counter?"

He discovered the mistake he had made. But Caruso laughed. "I will be a floorwalker here when I can no longer sing," he said.

Before he had left the lace counter some Russian lace had struck his eye. "Give me the piece," he said. It happened to be twenty yards, but he took the whole lot. His companion thought he had bought the lace for fun. But Caruso had had a distinct purpose in buying long Russian lace. "I will wear Russian blouses in Buenos Ayres this summer. It will be trimming for them," he said.

On the way back to the hotel a tall looking Westerner with slouch hat and pipe, stopped Caruso with a "You're Mr. Caruso, ain't you?" The tenor acknowledged his identity. "Well, sir, I spent ten dollars for your show to-night." The tenor smiled in acknowledgment again.

Shades of Verdi!

"And I want you to sing this list of encores." And the Westerner dove into his pocket and handed a twelve-inch list of encores to Mr. Caruso. Among the encores were such songs as "Silver Threads Among the Gold," "I Hear You Calling Me," "Mother Machree" and "Loch Lomond." With a low bow Caruso acknowledged the receipt of the request, thanked the westerner for it and walked on.

Caruso had been bothered in his sleep at night in Cincinnati by a banging elevator door. He said very little about it, but when he came to Toledo, where a royal suite had been prepared for him, his companions were made aware of it by the following incident.

Two rooms had been prepared for him as bedroom and salon. The bedroom faced on a quiet street but was nearest the elevator. The salon faced a noisy alley, but was further away from the lift. Mr. Caruso noticed that the lift was nearer his bedroom as soon as he came in.

"Change rooms," he said.

He was assured that the rooms had

A Wedding Party Moved Nine Flights Away to Allow the Noted Singer to Sleep—Twelve-Inch List of Request Numbers Handed to Him by Art Admirer in Cincinnati Street—His Rebuke to a Collector of Press Clippings—The Ultra-Inquisitive Reporter Snubbed

been arranged with a view to his comfort, that it would be inadvisable for him to sleep in a room which faced on a noisy alley.

"It does not matter. I want to change. In the alleyway there is a moving noise. The wagons move away. But with the elevator it is always noise; the elevator always comes back." The rooms were changed as he had requested. Next morning he said he had passed a quiet, restful night. He had gained his point, anyway.

The Cartoonist Will Out

At the hotel in Toledo the waiters got to know Caruso so well in his two days' stay that no matter who waited upon him, a pencil and writing paper would be brought to him after the entree had been served. And between bites Caruso would draw caricatures.

No subject within reach of his eyes was out of the reach of his pencils. The first evening he glanced toward the door and the little girl who checks coats and hats became the object of his satire.

Nobody could have mistaken the caricature of her face with its sharply pointed nose and drooping mouth. It was true, but none too flattering. The original was brought to the young woman. "The horrid thing," she said. "I think he's awfully mean."

When Caruso heard that the hat-check girl was displeased, he got up from the table, walked out to the young woman and humbly apologized, giving her an autographed photo of himself.

That same evening, after the concert, while sitting at the dinner table, a waiter slid behind him and opened one of the large windows that faced out on the street. The dining room was crowded with hundreds who had come from the concert to catch a glimpse of the tenor.

At the first touch of the draught, without the least compunction, Caruso slid (the way a boy would down a greased plank or flagpole) under the table and disappeared. It was not until after he had received assurances that the window was closed and dangers of draughts were removed that he reappeared, smiling out again upon the surprised audience.

Caruso Rebuffs Clipping Fiend

In Toledo there is a man known throughout America for his collection of press clippings of famous actors, actresses and singers. When enough clippings have been collected to fill one of the large books, the individual is classified as a star, and gold lettering is put on the outside cover, so that he who comes in may read.

Three young women toil ceaselessly cutting out the clippings and making fame. Caruso had four books in this library. At the hotel his manager received a request to have Mr. Caruso sign his name in the first book. Such requests are not unusual when a great tenor goes on tour. In Cincinnati a young woman had asked for his cigarette stub. The book was sent to the hotel, with its carefully placed clippings. It was filled from the beginning to the end with wild romances of the tenor's first years in America. There were pages devoted to exploits long forgotten in the *vie d'amour* of the singer, pages devoted to exploits in a zoological garden, long-erased from all memory; pages devoted to black-hand stories, to intrigues. It was as if Pandora had opened her box and the hidden things had begun to swarm.

Naturally, there was reticence about bringing all these things to Caruso's attention again. But the book was left in his room with requests to the two valets to forward the request for a signature to Mr. Caruso.

Next morning the book was left at the door, and on opening the first page, Caruso's own bold, round hand had written.

"When a gentleman subscribes his name to a book, it usually means that he subscribes to all the matter contained therein. Were I to do this in this case, I would be subscribing to a lot of silly nonsense. Being a gentleman, I naturally acceded to a request of an unknown man who asked me to put my signature in this book, and sign myself herewith, Enrico Caruso."

Caruso met his old padre in Toledo. He was an Italian priest, who had come to America because Caruso had invited him some years ago. Their affection was remarkable. During Caruso's stay in Toledo the padre hardly left his side.

The concert in Toledo took place in the Terminal Auditorium. This was a railroad station and the tracks had been covered over and made into a serviceable hall.

A Wash-basin or No Aria!

When the hall was reached at seven o'clock the evening of the concert, no wash-basin had been placed in what was supposed to be Caruso's dressing room. This requisite was absolutely essential. Caruso would not have sung without one. A "Mills Hotel" was sought, but they would not relinquish a wash-bowl. "All our rooms are rented to-night," said the proprietor. In desperation a room for the night was rented and the wash-bowl was brought to the hall. The concert began at the scheduled time.

Mr. Caruso, after the first number, came back visibly pleased with the thunderous ovation he had received. He was walking up and down his improvised room, with gusts of air coming in through the cracks in the walls. "You'll catch cold, Mr. Caruso, without a hat," was ventured.

"I want to catch cold," said the million-dollar voice quietly. He was left alone.

A little while later it was remarked that his emerald studs and cuff buttons were very beautiful. "Like Diamond Jim Brady's," was suggested mildly.

"Better than Diamond Jim's," was the response. "Much better," and the tenor turned to stroke them just before going out to sing his glorious "Una furtiva lagrima."

Caruso was called for at the Pittsburgh station at half-past eleven. A bright young reporter had been assigned to cover the arrival of the great tenor. He was anxious for a story and expressed his desire for one.

At last the train arrived. It must have been twelve-thirty. Everybody was tired. Mr. Caruso ambled out, interview-less as far as thoughts or inclinations were concerned. But the bright young reporter had been sent out on an assignment—what cared he whether a tenor did or did not want to be interviewed? So he ambled up to Caruso with, "How do you like Pittsburgh? What do you think of the war situation? Why didn't you join the Italian army? When will you be conscripted?"

Caruso never ignores anybody, least of all newspaper men, but he was absolutely oblivious to the persistent young man's presence. His response to the s.o.s. appeal was a request for a mail box, where he wanted to mail a letter to his son.

And so his retinue of eighteen-odd ambled behind him looking for a mail box, and after Caruso had deposited his letter, he turned around, said good-bye to his interlocutor and was driven to his hotel.

Although Pittsburgh had been entirely sold out weeks before the performance, something ought to be in the papers to "let 'em know he was here." So the young reporter was corralled and sixteen satchels, comprising Mr. Caruso's only baggage, just then being counted and watched over by his own valets, were pointed out to him.

"They are all pillows. He carries them with him always and uses them to sleep on."

The young reporter was very grateful. "I have a story now," he said.

More Trouble

The hotel rooms were large and airy and the ventilation was good. But when Caruso entered and gave the characteristic grunt, the meaning of which could be detected at fifty yards, there must be something the matter. The bed was only a three-quarter bed. That was the trouble. Angelo, the valet, said so, and he always knew. Mr. Caruso wanted a double bed or he would not sing.

"Was that all?"

Not all. There was only one mattress. Mr. Caruso wanted three mattresses.

"It can be done. But is that all?"

"Yes, excepting that he needed eighteen pillows for the three mattresses."

"Eighteen?"

"Yes, eighteen pillows. Eighteen pillows

[Continued on page 6]

"Off-Stage" With Caruso on a Week's Tour

[Continued from page 5]

three mattresses, or no concert tomorrow."

The conclusion was easy to reach: bedding, or die in the attempt to get it. And so, at one-thirty, Central time, the hotel resounded with a hurry call for the necessary comfortings for the great tenor. Soon the entire personnel was in on a mobilization call.

Six little bellboys, one female housekeeper, a Hungarian houseman, who was glad of the opportunity to stand by while a Caruso matter was going on, one hotel manager and an assistant stood by and assisted at the ceremonial.

Mattresses and Then Some

Closets were ransacked, linen chests were turned upside down, mattresses were dragged up in great quantities, owing to a duplication of orders. A Council of National Defense could not have brought more mattresses to the scene of action than the hotel management.

And meanwhile the great tenor was sitting in his salon utterly disgusted with hotel life in American "provinces," but bearing up under the strain sufficiently to compose a three-hundred-word cablegram to Buenos Ayres that cost one hundred and fifty dollars.

The bed was finally made. (It most

of all resembled one of those beds we see in circuses, standing at the end of a line of eight elephants placed side by side, and which the acrobats jump over. They land on these tremendous beds and escape unscathed.) But that was only the beginning of the preparation. After the bed had been prepared, the individual bits of Caruso's wearing apparel were gracefully arranged on the different chairs. The toilet articles were unpacked from their newspaper wrappings and bedtime had arrived for the great singer.

Slowly the army of householders dispersed. Except the Hungarian houseman, who had saved the price of a six-dollar seat all during the performance and was going to continue to get his money's worth, even if he had to use the keyhole.

The concert in Pittsburgh was scheduled to be given at the Shriners' Mosque. The morning of the concert a delegation from Caruso's managers visited the temple of initiations and found that the dressing rooms provided were small and uncomfortable and on the second floor. Rather than give Caruso the annoyance of walking up a flight, special pleadings were made and the high council finally decided to allow Mr. Caruso to use one of the meeting rooms, although it was hard to convince them that any special rule ought to be made for anybody, they said.

Oh, for a Good "Prop" Man!

The room selected was large and airy and sufficient to fill the needs. There was only one drawback. The heating arrangements depended upon one of those thermatic machines which, under the guise of regulation, run off all the heat if any one place is too hot.

No chances could be taken with the tenor. Half the morning was spent in ferreting out an electric heater, which could be attached to the regular light to heat that room in case of eventuality in the evening. Two one-hour taxicab rides, tips and expenditure of fifteen dollars finally enabled the staff to secure a heater. Speedily it was attached to the electric switch and it was felt that all would go well at the concert.

When Caruso arrived at the hall he was led to his quarters. "Hm," he grunted. "No other dressing room?" when he approached the lovely room we had provided. He was led up a flight of dark, torturous stairs, in to the small whitewashed chamber and was told that was the only other dressing room there was.

"Hm, I like this," he said.

In the excitement of moving the other requisites up to the new dressing room, the heater was forgotten. It reached New York a week later by parcel post, a reminder of the stormy Caruso tour, May, 1917. EDWARD L. BERNAYS.

URGES ORCHESTRAS TO "EXCHANGE" CONCERTS

Karleton Hackett, Chicago Critic, Suggests Means of Cutting Expenses of Symphony Tours—Basso Arimondi Injured in Trolley Accident—Concerts in the Illinois Metropolis—Julia Claussen Goes to Summer Home in Long Island

Bureau of Musical America,
Railway Exchange Building,
Chicago, June 9, 1917.

KARLETON HACKETT, in the Chicago *Evening Post*, suggests a concert exchange to enable the Chicago Symphony Orchestra to exchange concerts with other such organizations occasionally.

"We know," he writes, "that Boston, New York, Philadelphia, Cincinnati and Minneapolis maintain orchestras of which they are as proud as we are of ours. Is it impossible to work out a practical scheme for an exchange of favors?"

"Distances are great in this country, and the expense of taking a symphony orchestra of ninety men from Philadelphia or Boston to Chicago is a serious problem; so serious, in fact, that it is only done about once every ten years. Usually this means a tournee covering a wide territory, with visits to several cities. Then it means that such a trip must be either early in the fall, before the regular season has begun, or in the spring, after it has finished, and this plan is unsatisfactory for this very reason, that it finds the public not in the proper mood. For us to get the true flavor a concert of this kind should come in the middle of the season when our minds are attuned to the music.

"When a symphony orchestra takes a long trip of this kind those financially responsible must be in a particularly genial mood and willing to make up a deficit of anywhere from \$10,000 to \$20,000, and once in a while they feel the desirability of doing this thing. Of course such luxuries are out of the question for the present, but the war will get itself finished some day, and meanwhile we can help keep our heads clear and our hearts strong by planning for the future.

Practicability of Plan

"Now, would it not be a feasible plan to effect an exchange of concerts rather than to indulge periodically in these tremendously expensive tournees? When an orchestra starts on a tournee, say from Chicago, it must plan to visit at least four of the eastern cities, and the bills for transportation, hotels and publicity are very great; also the audiences are apt to be disappointingly small, and hence the impressive size of the deficit. But if an exchange were made, then both

hall and audience would be provided, the advertising could be reduced to a minimum, and while the railroad and hotel bills would remain, they would not amount to an impossible sum. Then the concerts would come at the time when everybody would be in the mood for full enjoyment and the course of the regular season would not be interrupted."

Vittorio Arimondi, leading basso in the Italian repertory of the Chicago Opera Association, was struck by a trolley car Saturday. He sustained two fractured ribs and other injuries. Arimondi's injuries may be serious enough to keep him out of opera next season. He is a familiar figure on Michigan Boulevard, his great height and massive bulk marking him out for special notice from the boulevard promenaders.

A concert was given Thursday at the Woodlawn Presbyterian Church by Leta Mae Forsaith, coloratura soprano, and Vera Brady Shipman, reader, assisted by Marcia Kelley Stewart, pianist. Miss Forsaith, who was heard last season in "Hänsel und Gretel" with the Chicago Opera Association, showed versatility and artistic ability in both her French and English songs. Mrs. Shipman told the story of Beethoven's "Moonlight" Sonata, with excerpts on the piano by Mrs. Stewart. She recited some of her own compositions, "Twenty Little Songs for Children." These latter were fascinating compositions, being gems in color and rhythm and feeling.

The Chapek Music School gave its annual concert Friday evening in the Auditorium Recital Hall. Most interesting of the offerings were two numbers played by more than fifty members of the violin classes, in ensemble, with stringed orchestra accompaniment. Some of the solo work was very good, Wanda Simbor being especially worthy of mention, for her tone was sweet and sure, and her lower tones especially big and rich.

Student Recitals

The remarkable range of Whitney Tew's vocal pupils was again demonstrated last Sunday. Wetta Schuette sang Schubert's "Fahrt zum Hades" in the contralto range, and then sang "Charmant Oiseau," the high coloratura aria from David's "Pearl of Brazil." Dorothy Wood gave a very interesting interpretation of "Nobil Signor" from "The Huguenots," and Roxana Wheeler sang several songs, including "Je suis Titania," from "Mignon," her range including four F's, and top G in alt. A number of other pupils also sang.

Zetta Gay Whitson, violinist, played a "Plantation Sketch" by Cecil Burleigh, in pleasing style, with good tone, Wednes-

day morning at the eighth morning musicale of Iota Alpha Chapter of Mu Epsilon Sorority, in the Ziegfeld Theater. Naomi Nator, soprano, gave a vocally satisfying interpretation of Scott's "The Wind in the South To-day." Frederica Gerhardt Downing's full, rich mezzo-contralto was heard in Kursteiner's "Invitation to Eros" and Novello's "The Little Damsel."

Helen Ariel Colcombe, pupil of Georgia Kober, was heard in piano recital in the Sherwood Music School Thursday evening. Her fingers were fleet and accurate, her technique smooth, and she played with much feeling, especially in her Chopin and Beethoven numbers, dreaming through her pieces as if she delighted in them, but without much fire.

Meta Louise Kummer, pupil of Georgia

Thomas Edison Says Popular Conception of Music Is Conventional

Thomas A. Edison believes that people like or dislike whatever music they are told to—that the popular conception is wholly conventional. In a recent interview in the *Etude* Mr. Edison is quoted as saying that "there is very little fresh and original thought upon the subject. The dictum of the professional musician is taken as final, until some revolutionist like Wagner throws it over. I have learned a barrelful of new things about music. I used to hear Mozart greatly lauded for his compositions. To me Mozart is one of the least melodic of composers—that is, he shows the least invention—far less to my mind than Bellini, Rossini, Donizetti and Verdi. I am not speaking about his craftsmanship, but about his sense of melodic invention. Still, were I to utter this thought in the presence of the professional musician I would be rewarded with a smile of derision. They would intimate that there was something wrong with my discernment—yet they would not comment when I told them that my favorite symphony was the incomparable Beethoven Ninth. On the other hand, my favorite ballad is 'Kathleen Mavourneen' and my favorite violin solo is the Gounod-Bach 'Ave Maria.'"

Louis Graveure to Spend Summer on Pacific Coast

Louis Graveure, after his season of over eighty concerts, has gone to his summer home in Vermont to recuperate before leaving for the coast. Early in July Mr. Graveure makes his second appearance this season in Oregon, where after several concerts he will spend the remainder of the summer.

Concert Tour for Cuyler Black

Cuyler Black, the American tenor, has been engaged for a short tour this summer with Mme. Marie Sundelius, the Metropolitan soprano. The cities to be visited are: Boston on June 21; Montreal, June 25 and 26; Buffalo, June 28; St. Louis, June 30 and Milwaukee, July 2.

Jan Sikesz, the Dutch pianist, gave a recital in Grace Hall, Williamstown, Mass., on June 8.

Kober, played a program at the Sherwood Music School this afternoon. Her program included both classical and contemporary composers.

Jeannette Durno presented Cecile Belaire, Lyell Gustin and Dorothy Williamson Briggs, artist pupils, in piano recital Saturday afternoon, in selections from Bach, Chopin, Brahms and contemporary composers. This afternoon she presented Helen Abrams, Helene Watson and Mildred Weymer in recital.

Give Cadman Cycle

The last ensemble concert of the Society of American Musicians, Sunday afternoon in the Art Institute, featured Cadman's cycle, "The Morning of the Year." There were also vocal and piano solos.

Helen West Thomas, pupil of Henry Purmort Eames, was heard in piano recital for graduation Tuesday evening. Her program included works of Beethoven, Chopin, Liszt, Ravel and Mrs. Beach, and the Bach-Liszt Prelude and Fugue in A Minor.

The Neilsson Musical College orchestra played a concert Friday evening in South Chicago, where the school is located. The soloists were Malvina Neilsson, violinist, and Adelina Neilsson, pianist. There were forty players in the orchestra.

Pupils of Hanna Butler gave a song recital in the Lyon and Healy recital hall Sunday afternoon, the program being principally devoted to songs of contemporary Russian, French and American composers.

David D. Duggan, Scotch tenor, well known in lyceum and Chautauqua work, and in the Middle West as a concert singer, was recently married to Elizabeth Hamilton Johnson, of Fort Wayne, Ind.

Mary Preston Beaven, dramatic soprano, is leaving Chicago to head the voice training department of the Toledo Conservatory of Music. She will also be soloist at the First Presbyterian Church.

Mme. Julia Claussen, the noted mezzo-soprano, has gone to Long Island for the summer with her husband, Captain Theodore Claussen, and her two daughters. The Claussens have taken a home there for the summer, and will make their winter home in New York. A farewell party was given for the diva Wednesday evening at the home of Mr. and Mrs. J. P. Seeburg. Among the distinguished guests were Edna Gunnar Peterson, pianist; Rudolph Engburg, baritone, and E. Extrand, Swedish Consul in Chicago. FARNSWORTH WRIGHT.

PITTSBURGH SCHOOL PUPILS IN FESTIVAL

Students' Civic Orchestra and Chorus Give Imposing Performances

PITTSBURGH, June 11.—About 2000 grade students gave their fourth annual music festival in Exposition Hall, Thursday afternoon. Six hundred high school students took part in the night concert, assisted by an orchestra of 100 pupils, under the able direction of Will Earhart, director of music in the city schools. Each year shows the increasing efficiency of Mr. Earhart's work in the schools of this city in bringing the music up to the highest possible standard.

The afternoon program was of a light nature. The manner in which the pupils sang "Church Bells" demonstrated the excellent training received in the public schools. The night audience was of good size. One of the pleasing features of the program was a piano quartet written especially for this occasion by Gizella Schmidt, who was at the piano, and presented by Thomas Ward and James Dexler, violins; Herbert Smith, viola, and Don d'Ivernois, cello. Other numbers which stood out were "A Hope Carol" and a "Hymn of Praise" by the combined choruses, assisted by the orchestra. Both programs concluded with the "Star-Spangled Banner."

Numerous pupils' recitals are being given. Tuesday night there was an enjoyable one at the Pittsburgh Musical Institute, in which the participants were Mildred Weaver, pianist; Hubert S. Conover, cellist, and Bernard Sturm, the violinist. Another one of interest was that of Elizabeth M. Davison's pupils, who gave a piano and violin recital. Those participating were Esther Seadler, pianist; Claude Brown, violinist, and Ethlyn Brown, accompanist. E. C. S.



Dear MUSICAL AMERICA:

Among the notable results of the great convention of those interested in Community Music, which has just been held in New York, are, first the demonstration that the democratization of music has the enthusiastic support of some of the most able, most public-spirited men and women in this country.

The next was the resolution to form a "national league" of all those interested, whose main features should be an annual conference every spring, which should bring delegates from all part of the United States who, profiting by the various discussions, will then go home and become centers of powerful influence, radiating through their community, all working with a common purpose and with something like uniform methods, tested by the experience of those already at work in the cause.

Then, too, such a league would be able to unify the various community choruses and, indeed, all the similar organizations working for the advancement of music, more particularly with regard to taking it out of the old rut into which it has fallen and so has become the prey of the selfish, and particularly of those who decry any effort whether by an individual or by an organization that does not meet their ideas of "art" and because they believe in the maintenance of an aristocratic class which shall dominate everything in music and so feed their personal interest or social ambition.

Crude as may be some of the performances of the choruses already in existence, they, nevertheless, testify to the desire of the people to express themselves in song, and not merely be content with the rôle of muzzled spectators, listening to what managers or artists or critics propose to hand out to them for their amusement or delectation.

The mere fact that this movement within a few years has swept the country and that to-day, from a fair computation, nearly half a million people are enrolled in these choruses, while it may prove a shock to those who consider it a prostitution, as a certain eminent critic has declared, should tell those who have the intelligence to observe events as they occur, that there is a new order of things, to which the old must give way.

The masses of the people have taken up this question. It is going to mean more and better music in the schools. It is going to mean great choruses singing in the parks in the summer and in the auditoriums in the winter. It is going to give a tremendous impetus to the recognition of our own talent, when it is worthy, whether that talent be that of the composer, the singer, the player, the teacher. It is going to mean the getting rid of the ridiculous prejudice that has dominated us for years and which has led us to accept everything and everybody foreign in music, while we decried everything and everybody American in music, whether they had merit or not.

As your editor said in his address before the convention: "Let us hear German music and German musicians, but no domination from Berlin! Let us hear Italian music and Italian musicians, but no domination from Milan!"

And that is what we have been enduring!

* * *

Among the opponents to the new movement you will find not only the old-time

musicians and many of the teachers, but certain organizations, some of which, I will be the first to admit, have done notable work. But it has been all more or less on the same old lines. They have believed that progress in music could be secured by injecting into the community either a symphony orchestra or concerts of eminent foreign artists, many of whom were no longer a shadow of their former selves. Such a thing as a spontaneous expression of love for music on the part of the people they have derided.

Incidentally, of course, many of those connected with these organizations have been enabled to derive considerable personal profit therefrom or social prestige, which they are reluctant to abandon.

The editor of a notorious commercialized sheet has declared the great Community Chorus of New York to be "a mob," their singing "ridiculous"—a desecration of the art of music!

How can he judge, when the only art in which he is an acknowledged expert is "the art of graft"?

Music as a great, humanizing, uplifting power has never meant anything to such persons.

But we are going to change all that, as they said in the French Revolution, for the American people have started to sing, and there is nothing that will stop them.

As the *New York World* said in a recent article: "Community singing has caught the local fancy. A musical festival is announced, when 40,000 are to sing at the close of the war, in order that bitterness may not spring up in our midst!"

* * *

Reports from Berlin and from other cities of Germany show that the whole German people to-day, even the well-to-do, are suffering from anæmia, caused by the restriction of their diet, there not being a sufficient supply of meat and fats.

This is naturally affecting the vitality of the people, and must have a serious effect upon future generations of Germans. Incidentally, too, it seems to have been exercising a very painful effect, particularly upon the singers, who find increasing difficulty in keeping to the pitch and especially in using the higher notes of their voices, showing very clearly how necessary a proper and sufficient diet is to the production of tone.

This is something for which I have contended for years. Namely, that tone quality depends largely upon diet.

Returning Americans seem unanimous in expressing their conviction that the spirit of the German people is still unbroken, though they have begun to wonder why, with so many reported victories, the war goes on.

That they are utterly deceived as to the situation through the misleading statements being continually promulgated through their press is certain. The entrance of the United States into the conflict has made no perceptible impression, because the German attitude remains what it always was—that we are like the English, only worse—a nation of shopkeepers, without any red blood, people who would sacrifice everything to the dollar; that we have no army, not much navy and that even if we should be able to create one, or both, the war would be over before we can do so.

* * *

The other day I heard a curious reason given why a man of considerable education resented the determination of the directors of the Metropolitan to keep German operas, and particularly those of Wagner, in the repertoire. Said he:

"No one will admit more readily than I do that the great composers belong to humanity and not to any particular nationality. No one would be more ready than I to admit the supreme genius of a Wagner, a Mozart, a Beethoven, a Brahms or even a Richard Strauss. But the very word 'German' has become offensive to me, not because I have lost some relatives in the war, not because some of my friends have lost their all in the war.

"The word 'German,' which used to represent geniality, industry, great poetic idealism, the highest achievement in music, the drama, in chemistry, in engineering, to-day represents a horror which no words within my vocabulary can describe. One of the greatest tragedies of this war is the brutalizing of the German people, as has been shown by their conduct in Belgium, France and elsewhere. The kindly German *hausvater* has gone back to the period of brute life. For that reason I don't want to hear any German music, for the time, anyhow, for it conjures up scenes of horror, of violence, of desolation, the outraging of women, the killing of masses of miserable Armenians and others. I want to keep it out of my

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 79



Charles Wakefield Cadman, American composer, one of the pioneers in the utilization of the Indian theme as a basis of serious musical works

mind that I may retain my sanity!"

It was in vain that I reminded him that in fairness he must consider that the horrors of war were not one-sided. I reminded him of the terrible outrages perpetrated by the Russians in East Prussia. I asked him whether in his sympathy for Belgium he had forgotten the horrors of the Congo during the reign of the late King Leopold of Belgium.

It all made no difference. He is like many others, whose brains reel from the daily recital of misery, tragedy, of destruction, which, unfortunately, fills our papers morning and evening.

As a correspondent from London to the *New York Times* wrote the other day:

"When 'Hun' is become the well-nigh universal description of a German, it presages a different relationship of Germany to the world, in which Germany heretofore has carried on a profitable commerce.

"There was a particularly effective illustration of just this thing a few days ago. Some of the quasi-political societies in Berlin which patronized the liberal arts had offered to send a famous Berline orchestra to tour some of the Norwegian cities. The suggestion represented what in ordinary times would have been a most gratifying opportunity for the Norwegians to hear the world's best music by one of its best musical organizations.

"Nevertheless, the authorities at Christiania promptly and coldly declined the suggestion, and the incident was most humiliating to Berlin. Some of the German newspapers which are regarded as particularly under the domination of the industrial and commercial magnates indulged in some bitter comments, pointing out that it was inexcusable to afford an opportunity for such a rebuff to be

administered by a neutral state. More in sorrow than in anger apparently newspapers commented on the fact that nowadays nobody seemed to want to associate with Germany and Germans, and there were discomfiting inquiries as to how long this condition would continue."

* * *

They say that the cause of Giorgio Polacco's *démision* from the Metropolitan was a virtuous spasm on the part of the directors, brought about by the suit for divorce which Mme. Polacco had instituted against her distinguished and talented husband, and which prompted the semi-official declaration from the Metropolitan that Mr. Polacco would not conduct next season, which declaration appeared in your paper under Polacco's signed statement that his contract had another year to run.

Every now and then the Metropolitan is afflicted with a spasm of righteous indignation, though I have never given credit to the report that the ladies of the *corps de ballet*, in order to be in good standing, had to join the Y. W. C. A. or the W. C. T. U. Nor have I given credit to another report to the effect that since the war the German members of the chorus have had to change their names from Fritz to Frederico, from Hans to Jack and from Richard to Riccardo.

The last spasm that I recall was when Conried produced "Salomé." Then it was that public-spirited Anne Morgan, who witnessed the performance from the Morgan box, rose up in virginal indignation, made an appeal to the directors, to the press, aroused the clergy of all denominations, so that the opera was withdrawn. Indeed, at the time it was seriously proposed to have the building

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

fumigated after that performance of "Salomé" in order that the baneful influence that it might have exerted on the directors and their families, as well as on the audience, might be dissipated.

Later, you know, Oscar Hammerstein produced "Salomé," and so gave Mary Garden the chance to show what a consummate artist she is and gain the enthusiastic commendation of the press, tempered, of course, by Henderson's declaration in the New York Sun to the effect that she danced better than she sang.

It is, of course, proper that the Metropolitan, which is considered by many to be run on lines similar to those on which the great opera houses in Europe are run, should rise up and publicly proclaim that while it does not pretend to be a Sunday school, it does not deserve the many calumnies that are circulated concerning it.

* * *

The responsibility for action concerning Polacco has been placed upon the board of directors. I have a suspicion that when any of the people who have been intrusted with the conduct of affairs at the Metropolitan want to shift the responsibility, all they do is to place it upon the board of directors, who are simply a set of public-spirited Americans, some of whom care little for music.

It reminds me that years ago during the consulship of Conried, when the great baritone, Giraltoni, was here and had been advertised to appear as *Valentin* in "Faust," he was suddenly called up at four o'clock in the afternoon of the day when he was to sing and curtly told by Conried over the 'phone: "You don't sing to-night. The board of directors wants somebody else."

Chroniclers of the time stated that Giraltoni promptly had a fit on the floor and was inconsolable for days.

Now, while of course it is possible, though not probable, that the board made any such demand, I think it is not only possible, but probable, that our friend, the late Mr. Conried, had some reason or other to flout Giraltoni, and so put the responsibility upon the innocent board.

Those who are in any way in touch with operatic affairs know that the board of directors does not take a particularly active part, having other and larger responsibilities. A good deal is left to the chairman, Mr. Otto H. Kahn, of whom it must be said in justice that he has, on the whole, managed to get the affairs of our great opera house into better shape than they have been ever since it was opened.

Criticize, if you like, some of the engagements. Criticize some of the motives which have prompted the management not to engage certain artists that the public demanded, while it let others go that were favorites. But take it on the whole, the management of the opera house has been fair and capable, though lately, of course, there has been considerable discussion, and even protest, with regard to certain matters, all of which will probably find expression in the press next fall.

* * *

Apropos to Otto H. Kahn, I notice that in your last issue he categorically denies the statement that I made to the effect that he had made a demand upon Mr. Villard, proprietor of the New York Evening Post, for the discharge of our good friend, Henry Theophilus Finck, the distinguished musical critic of the Post.

I accept Mr. Kahn's specific denial. At the same time, I would like much to hear from Henry Theophilus on the subject.

It is within my memory that Henry Theophilus made the statement in the foyer of the Metropolitan. Possibly he might have referred to some action with regard to his discharge from the Post, taken by the Metropolitan's genial press representative, Mr. William J. Guard, and have concluded therefrom that Guard had been incited thereto by Mr. Kahn.

However, it might be well if Mr. Kahn investigated a little further, and more particularly if he interviewed Henry Theophilus—or Henry Theophilus interviewed him.

I believe that the matter was the outcome of the *imbroglio* created by Finck's demand upon the Sphinx-like Gatti for the engagement of Maurice Renaud, the distinguished French baritone, and that trouble ensued when the astute Gatti did not see his way to engage Renaud because, as he said, he had more than enough baritones at the time.

Among others who have taken my statements to task is a correspondent to your paper who suggests that I have been unjust to Lord Aberdeen in accusing him of bad manners when, in the box at the great "Sing" of the Community Chorus at the Hippodrome, he sat with his back to the audience.

Let me suggest to the enthusiastic defender of Aberdeen that in Europe in the opera houses and theaters, while it is considered perfectly proper for a gentleman or a lady to turn their backs on the audience when in conversation "between the acts," it is considered extremely "bad form" to do so while the performance is on. It is thought to be a discourtesy to the performers on the stage and, in addition, a discourtesy to the audience. Indeed, in many opera houses in Europe if a person did it he would promptly be hissed.

Now, with regard to my suggestion that, after all, it didn't much matter, for when the war is over there will not be much left of kings and queens, dukes and duchesses, lords and ladies, your correspondent replied that the titles may disappear, but what they stand for will remain. I trust not, for it would take many books to describe some of the things that these titles have stood for. In fact, it would make a *chronique scandaleuse* of colossal dimensions.

Writing of Aberdeen, who, I am willing to admit is a man of considerable prominence, ability and public spirit (though there are many who will contend that Lady Aberdeen, the gray mare, is the better horse), reminds me that at a certain London club, a wit declared:

"You, see, dear boy, a man may be a lord, but not be a gentleman. And a man may be a gentleman, and not be a lord!"

However, I don't want to be too hard on Aberdeen, for just now he is having troubles of his own, for last Sunday night, after he had delivered an address on the Irish situation at the Church of St. John the Evangelist, West Eleventh Street—he was formerly Lord Lieutenant of Ireland—Bishop Darlington of Harrisburg, Pa., rose up and said: "I disagree with nearly everything that has been uttered by Lord Aberdeen."

I leave the two to fight it out!

* * *

About the time Ferrari-Fontana, the handsome and distinguished Italian tenor, was enjoying considerable publicity because of the action for divorce which his magnificent and illustrious spouse, Margarete Matzenauer, had brought against him, he was also receiving considerable publicity by reason of the announcement that he was engaged in raising a regiment of Italians, whom he was going to lead to the battle, having marched them through Little Italy to the plaudits of their compatriots before embarking with them on a specially engaged steamer for the seat of war.

Then it was announced that the parade had been postponed. The matter dropped out of "all the news that's fit to print."

I was reminded the other day, however, of the affair by a well-known member of the Italian colony, who said:

"Ferrari, he make-a da Italian in New York feel very seek. 'Cause, you see, he make-a da ting to laugh. He come out one day on horse-a-back, with a cock-a-hat an' a beeg sword and with thirty-five, forty Italian barber and boot-a-black, who they say he hire for da parade and who march about. Everybody he feel seek, 'cause it make-a da people tink, da Italian, he ees no good, but ees only damn fool!"

And that is the story of Ferrari-Fontana's regiment!

However, Signor Fontana may console himself. There is always some South American republic waiting to welcome him and "his army" with open arms, for anyway he's a great artist, which, as the song says, "nobody can deny!"

* * *

Among those who have criticized me—and you—for alleged misdeeds and misrepresentations was Louis Koemmenich, the amiable and talented conductor of the Oratorio Society. You remember that your critic, Mr. Peyser, had adversely commented on his performance of St. Matthew's Passion music.

Koemmenich and, incidentally, the secretary of the Oratorio Society, wrote you two abusive letters, which you promptly published. Incidentally, let me say that the secretary used the official paper of the Oratorio Society, as if he had been commissioned by the board of directors to do what he did. I understand, from one of the vice-presidents, that what he did was purely personal; that he had no right to use the official paper, nor represent his action as being in any way authorized.

Now, that the matter has gone into musical history and may be reviewed without heat by the light of the facts, let

me say that one of the principal claims made by Mr. Koemmenich to prove that he had been unjustly treated by you and your critic was to the effect that all the other critics, and all the other papers, had enthusiastically indorsed his performance.

Now let us see whether his claim holds good. At the time Max Smith said in the New York American:

"Louis Koemmenich has excellent material at his disposal. . . . Yet it cannot be said that Bach's immortal work came to a satisfying hearing. Indeed, a great deal of the composer's superb contrapuntal writing made no impression on the ear whatever, the inner voices in the complicated polyphonic structure being cast at times into absolute darkness by the vocal sonority of the soprano. One must bear in mind, of course, that Louis Koemmenich had to face almost insurmountable obstacles in dealing with a top-heavy body of singers—a chorus in which the masculine element is not nearly as well represented as the feminine. Yet he might have obtained better results by tempering the energy of those of his disciples by spurring the others, including the contralti, to greater rhythmical vigor and incisiveness."

W. H. Humiston, who reviewed the performance in Mr. Finck's place for the New York Evening Post, said:

"That Louis Koemmenich did not succeed in securing a performance entirely worthy of the work was not his fault; a performance entirely worthy of the work would have to be as perfect as the work itself."

While Dr. Möller, in the Deutsches Journal, said:

"After performances like yesterday's, one can understand why Bach does not become firmly established here and why so large a number, even of musical concert-goers, consider him a tiresome 'big wig.' In this instance the performance was not even first class in its rhythmic discipline."

I simply bring up the matter now that we can, as I said, consider it fairly, "on the merits," to show how men are often misled into making statements which cannot be justified by the cold logic of facts.

However, I hope Koemmenich may recover during the summer vacation sufficiently to realize that his best friends are not those who pat him on the back and tell him that everything is lovely, but those who point out what they consider to be his shortcomings, or rather the shortcomings of his chorus, and so rouse both to better and more conscientious effort.

Incidentally I hear that Koemmenich will not be re-engaged as conductor of the Oratorio Society. Is he to be dropped because he is a German?

* * *

Radiant with health and with his voice in better condition than it has been in a long time, Pasquale Amato also has voiced a protest. You know, I said that when Reiss and the others who formed the distinguished company of American Singers wanted to know what they should open their brief season at the Lyceum Theater with, they had gone to the Metropolitan, consulted Amato and others there, and so had produced "Il Campanello di Notte," which, while it was an exceedingly humorous *opéra comique*, had been criticised by certain ladies of high social distinction on the ground that it represented a type of humor which, while in vogue in Italy many years ago, was distasteful to Americans. The type of humor concerned the troubles that are concocted to keep an elderly man who has married a pretty young girl from his bride on his wedding night.

Amato's contention is that he never suggested the opera and that all he did was, when Reiss came to him, to lend him a copy of the libretto in English, which had been made up by the late Algernon St. John Brenon, the capable and talented critic of the New York Morning Telegraph.

That is all, Signor Amato claims, that he had to do with the business and that neither directly nor indirectly had he in any way advised, or even suggested, the production of that particular opera.

Incidentally, too, Signor Amato complained that he had been misrepresented in the announcement that Reinald Werrenrath had taken his place at a certain concert which had been given by Professor Fleck of Hunter College. Amato said that he made no reflection with regard to Werrenrath, but that the statement that his place had been taken had suggested to the many readers of MUSICAL AMERICA that he had been indisposed, whereas he had told Professor Fleck from the very start that he would be unable to be present and sing the music that had been allotted to him.

This brings me to say that there is

good reason why singers, naturally very susceptible to colds and other illnesses, regard with a considerable degree of nervousness any reflection upon their health, which necessarily would interfere with their ability to get engagements. Managers and others who desire to engage artists are not disposed to make a contract with a singer when they are not sure that he or she will be able to appear.

There is one point with regard to Amato that deserves notice. In all the years that I have known him (and I was one of the first to admire him and give my reasons for my appreciation of his ability as an artist and as a singer), when anything appears in print to which he has objection, he never loses his head. He never exhibits ill humor and certainly never exhibits bad temper. He always expresses himself in a courteous and kindly way and generally in the shape of a friendly call to explain where he has perhaps been misrepresented, or where he takes issue with what has been credited to him. The result is that Amato has hundreds of friends among the press all over the country, who admire him as much for his unflinching courtesy and good nature as they do for his artistic accomplishments.

* * *

When a few days ago the distinguished habitués of the Manhattan Club saw a musical editor, Congressman Murray Hulbert, who is regarded as one of the most distinguished members of the House of Representatives, and Banker Alexander Konta, noted for his interest in music and art, foregathering at lunch, they made all kinds of deductions as to the momentous reason that had brought music, politics and money together.

Let me tell you that the occasion was just a family gathering of friends, and that reminiscences constituted the sauce of the meal.

Incidentally, Konta being a Hungarian, the musical man brought up the subject of Remenyi, the great Hungarian violinist, beloved of multitudes when he was in this country many years ago. Remenyi's daughter, you know, is a noted vocal teacher. She married Von Ende, the head of the well-known Von Ende School of Music. The musical man told of an experience with Remenyi many years ago, whom he met going out to the Far West. The violinist was in a parlor car, when, hearing that there were a number of immigrants in the forward part of the train, he went among them and for hours entertained the tired women and children by playing on the violin, getting them to dance, so that when finally he left at his destination, the whole crowd got out and cheered him again and again.

"Yes," said Konta, "that was an experience, but I remember another which is, I think, even more characteristic. It was when I was a young man in Cairo, many years ago, and Remenyi came out there. We became fast friends. Remenyi wanted to go to the Pyramids. At that time this was no such easy thing as it is to-day. There were no roads and you had to get on a camel or donkey and trust to your guides."

"Remenyi, before he would start, insisted on bringing his precious violin along, which in its case was carefully put on a camel, on whose back Remenyi would not allow anybody else to clamber, so that the camel strode along with no further burden than the violin."

"When we got to the Pyramids," continued Konta, "Remenyi was hauled up with the rest of us by the Arabs. He insisted upon having his violin taken up alongside him, so that he could put his hand on it at any time. Finally, when he and I got to the top of the Pyramid (it was already late in the evening, near moonrise), Remenyi disclosed his purpose. Taking out his violin, he said: 'Now I am going to play beautiful music on the top of the Pyramids of Egypt, to the soul of the past, as the moon rises!'"

"There he kept me for a long time, till the Arabs got tired and almost revolted, and we were forced to descend."

"When we got back to Cairo we dined!"

What the cost of the dinner was Konta would not tell, but from some of the items it probably absorbed the entire receipts of Remenyi's next concert, says

Your

MEPHISTO.

ARTIST-TEACHERS WANTED

Kansas City University has recently re-organized its College of Music, and the highest artistic work is the aim. With the Kansas City University back of this College of Music, it should quickly develop into a leading musical institution in this country. Two artist-teachers are needed, artist-teachers that are uncommonly fine public performers. One in Voice and one in Piano, to head departments. Those interested may communicate with the Dean of the College of Music, whose present address is: Dr. Matthew Lundquist, Box 752, Kane, Pennsylvania.

Schenectady Children Do Their Bit For Community Singing



Two Thousand School Children of Schenectady as They Appeared in a Program of Patriotic Songs on Memorial Day. Above: Part of the Big Chorus. Below: A Section, Including the Little Violinists, Giving the Salute to the Flag, Which Preceded the "Star-Spangled Banner"

SCHENECTADY, N. Y., June 5.—A chorus of 2000 school children, accompanied by the High School Orchestra of twenty pieces, and one hundred small violinists from the public school violin classes, gave a patriotic program in Crescent Park on Memorial Day. An audience of more than 2000 persons joined the children in a fine example of community singing, which spurred the patriotism of the spectators.

Inez Field Damon, supervisor of music in the Schenectady public schools, led the huge chorus's singing, which included "America," the "Battle Hymn of the Republic," "Sail On, O Ship of State," "Columbia," "God Speed the Right," "Old Glory" and "The Star-Spangled Banner." The accompanying photograph shows one section of the big chorus and a number of the young violinists giving the salute to the flag. The pictures were taken from the director's stand on the bandstand.

JERSEY CITY HAS COMMUNITY "SING"

Ten Thousand Citizens Join in
Program with Spring Festival
Singers

JERSEY CITY, N. J., June 2—Jersey City had the honor of having the first big open-air music festival and community "sing" in Northern New Jersey on Monday night June 4, when more than 10,000 men and women gathered about the picturesque little lake in West Side Park and enjoyed a program given by the Music Festival Chorus and soloists. The vast throng joined lustily in the chorus of every popular and national air.

It was a great night for Jersey City. Under the direction of Arthur D. Woodruff a chorus of fully 500 sang, several good soloists gave the special numbers, and two bands were on the big stage, one Davis' Fourth Regiment Band, in their khaki, men who served last summer at the Border, the other being Emblem's Band, composed of many trained men. They played good offerings, also gave the accompaniments for the singers, and the patriotic airs. Carl Williams, a former member of Sousa's Band, gave two splendid cornet solos.

The lake was gay with hundreds of Japanese lanterns, and big lights were over the stage. Everybody helped make the night a success; the Park Commissioners gave permission for it all, the City Commissioners had the big "bleacher" stage for one of the city's baseball grounds taken down and erected in a new place, for use in the festivals; the boy scouts of the city and the police all did yeoman service; but after all, these had little to do, for it was essentially a concert for the people and they were to enjoy it. Nothing of its kind had ever been given in Jersey City, and it was enjoyed fully.

The choir sang "Italia Beloved," the "Inflammatus," with Alice Anthony as

the soloist, while others offering solos were Mary Potter, contralto, and Harry Lawrence Hunt, tenor, whose fine voice was another treat of the evening.

The program opened with "America" and closed with the "Star-Spangled Banner," Director Woodruff leading the crowd on the other side of the lake. The people sang much clearer and firmer in the last number than they did at first, for it took them some time to realize that it was their "sing."

The choir number that pleased most was the "Blue Danube," when Carmen De La Rosa, the gifted young daughter of Mrs. Louis Dodson of Jersey City, in the costume of a Greek youth danced like a true water sprite. The dock on the lake used in the winter by the skaters had been remodeled into a good stage.

Thornton W. Allen, executive secretary of the Festival Association, Col. G. T. Vickers of the regiment and Mrs. Vickers were the leading workers for this open air festival, which gave Jersey City a memorable evening.

The second annual indoor music festival for Jersey City, this year was a Red Cross benefit. The big festival was an inspiring sight, for the Armory, in which the regiment is drilling and recruiting every day, was packed to the doors with enthusiastic music lovers and friends of the boys at the front.

The program had been carefully rehearsed under four different conductors, for several of the choirs and music clubs came in for the program. Arthur D. Woodruff was festival conductor, James A. Dunn conducted an orchestra composition of his own, "A Vision of Love," with Irene McCabe, soloist. Philip James, organist and choir director of the St. Cecilia Club choir of St. John's Episcopal Church, led that society in two numbers, Jackson C. Kinsey sang the incidental solo in Noble's "The Soul Triumphant."

The third choir to appear under its own leader was composed of the ninety men of the Schubert Glee Club, who sang under Dr. Victor Baier of Old Trinity.

Mr. Woodruff presented his Woman's Choral Society in two numbers. The soloists, beside Miss McCabe, were Mary Potter, Alice Anthony, Stetson Humphries, Grace Kirchner, who won the local prize, and Frederick Gunther, who sang Claude Warford's "It Is Enough," with the composer at the piano.

A. D. F.

NAHAN FRANKO

The American Conductor
and his Orchestra

Break All Records
for Receipts

At their Second Season at
Willow Grove Park, Pa.
Playing to 135,000 People on
Decoration Day and breaking
all records of 22 years for
any one day.



"The Philadelphia Inquirer" of
May 20th, 1917, says:

WILLOW GROVE OPENS

Nahan Franko and Orchestra at Popular Park

With the formal opening of Willow Grove Park yesterday for a sixteen-week season, Philadelphians and thousands of persons from surrounding communities will again have the opportunity of hearing the master musicians and conductors in the concerts which will be given each afternoon and night.

Nahan Franko was greeted by large audiences yesterday, and repeated his marked successes of last year, when he played for the first time at Willow Grove. A favorite entertainer in New York for many years, himself a versatile performer, and with a knowledge of music and a conception of the abilities of the men comprising his orchestra that had added to his native ability as a conductor, Franko has won a leading place for himself in New York.

It is this thorough acquaintanceship with modern musical conditions and modern audiences that has enabled Franko to compile a series of programs covering sixty concerts, with every program of the entire series standing significant and alone, covering all that is desirable in music.

With an organization in which every man is a talented musician, Franko has included the co-operation of noted soloists.

There is no question but that the initial two weeks of the 1917 season will be enjoyable from the musical viewpoint. With the near approach of the Memorial Day holiday season marking the real commencement of the outdoor period of the year, the attractiveness of Willow Grove from the natural viewpoint, the interesting features insofar as the amusements are concerned, will all combine to draw thousands to the park.

FLORENCE EASTON SOPRANO

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Marguerite, Juliet, Nedda,
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Photo © Moffett

"SUNDAY SINGS" SPUR PEORIA COMMUNITY MUSIC

Innovation in Illinois City Produces Quickening Effect on Choral Activity of the Place—Need for Popular-Priced Concerts Satisfied—Singing in Organized Groups Revived—Series Has Resulted in Greater Audiences for High-Priced Concerts—Novel Methods for Other Communities to Consider

PEORIA, ILL., June 4.—One of the most appealing innovations in modern concert giving is that of the recent series of popular concerts under the auspices of the civic music department of the Associated Musical Interests of Peoria. The Associated Musical Interests of Peoria and vicinity was the first organization of its kind in the country, founded six years ago by Mrs. W. A. Hinckle, its object being the amalgamation of the clubs, music schools and civic organizations for the purpose of bringing to the city attractions of such magnitude and artistic worth as were found to be financially beyond the individual clubs and for protecting the city's musical people from the sensational invasions of the outside managers in their quest for commercial "scoops."

With a city suffering from a plethora of societies, most of which overlap, and none particularly authorized to launch community singing unless it was the Associated Musical Interests, the society did not push its way forward in behalf of community music until it analyzed the musical situation thoroughly. On careful inventory of the city's musical needs that were being neglected by reason of over-crowded enterprises among the individual clubs, it was decided to create a civic music department and to launch its activities in the line of what was aptly captioned the "Sunday Sing."

The objects of the "Sunday Sing" were manifold: Community singing, familiarizing the people with the heart songs and patriotic hymns, stimulation



A Small Part of the Big Audience and the Public School Chorus at the Recent Sunday Sing at the Coliseum in Peoria, Ill. Standing at the Piano Is Clara Dailey, Supervisor of Public School Music, and at the Conductor's Stand Is E. Warren K. Howe, Community Music Director for the Day

to steer clear of sectarianism. All of these requirements were met in the Shriners' Temple, where the rent was high, but where each appointment had its psychological value.

Secondly, Peoria had a desire to try itself out in community singing, not in a formal way, but to sing familiar songs together for the sake of the love of singing. So this feature constituted over half of the concert hours. To make the effort still more fundamentally democratic and neighborly, a different community singing conductor and a different organist were chosen for each occasion. This variation brought evidence of a dearth of choral conductors of the kind that were qualified by talent and experience in magnetism to stir an audience to a pitch of musical enthusiasm. The experiment proved, however, that Peoria is blessed with several of the God-given kind who possess fire sufficient to get everyone to singing and who after a few attempts made the whole audience unafraid of its own voice. At the end of the indoor "sings" most of the conductors testified to the pleasure and inspiration they experienced in conducting so large and stimulating a body. The audience likewise testified by its increased attendance and better singing. As a practice school for conductors, community singing is now carried on in several home and school social centers, an outgrowth of the Sunday concerts.

A third departure of the Sunday concert was the revival of choral singing of organized groups. It was a part of the plan to stir interest in church choirs and all other choral units. With this in view a different choir or choral organization was invited to occupy the stage to contribute a group of songs, as well as to assist the conductor in leading the community singing. The stimulating result to a city whose choir and choral soul was well nigh dead can scarcely be calculated in its far-reaching effect in one season. Suffice to say that nine singing societies, including the German and Swiss, have given creditable performances and in each instance their public appearance at the "Sunday Sing" augmented their quota of members and their weekly rehearsals were better attended than any previous season. This method brought practically every choir and choral singer and every conductor in the city in active touch with the cause of democratic music.

The concert portion of each program

was selected for its appealing character and was given by some of the best soloists, who donated generously their services to this most popular movement. The program builders provided opportunity for young artists who desired big public appearances. The promoters have likewise provided a place for a hearing for worthy compositions of some of the best local composers.

One of the most telling occasions of the series—which is illustrated by the picture accompanying this article—was the public school music demonstration. This event was so immense in plan that the largest auditorium was selected, seating over 1000 children on the stage and 4000 in the hall. Clara Dailey, the public school music supervisor, had charge of the program. A fine demonstration of grade singing, high school glee club and high school orchestra performances well illustrated the fine work being done. This occasion also emphasized the need of more instruments for the equipment of bands and for larger orchestras. Mention was made of the fact that the appropriation for music in the Peoria schools is less than any other city of its size. This concert was of great value and brought the public school officials and parents in closer touch with the worth of music as an important branch of education.

Among the participants in this public school program, besides Miss Dailey and E. Warren K. Howe, director of community singing for the occasion, were the following: Marian Johnson, Howard Neumiller, Margaret Witherstine and Mildred Land, piano, and Frederick G. Stanton, cornet. The program ran:

Community Songs: "America," "Sweet and Low," "Tenting To-night," verses sung by Mr. Howe. "Speed the Republic," Keller; "The Merry Life," Denza; Grade Chorus (1000 voices). Barcarolle, Neapolitan Folk Song, Boys' Chorus (Unchanged voices). "Lustspiel," Overture, Kéler Béla; Combined Manual and Peoria High School Orchestras. Solo—"Your Flag and My Flag," Bergan; Charles S. Burdick. Spring Song, Mendelssohn; "Desert Song" (Nonsense song), Henry Hadley; Grade Chorus. Community Songs: "Marsellaise Hymn," "Dixie Land," "Onward, Christian Soldiers," "Hail to the Heroes," from "Aida," Verdi; Fairy Waltz Song, from "Beggars' Student," Millöcker; Combined Manual and Peoria High School Chorus. Aria from "Carmen," Bizet; Margaretta Campbell. "Carry Me Back to Old Virginia," Bland; Boys' Glee Club of Peoria High School. Community Songs: "Abide with Me," "Illinois," versus sung by Mr. Burdick; "Star Spangled Banner."

The officers of the Associated Musical

Interests are the following: President, Mrs. W. A. Hinckle; first vice-president, Mrs. A. R. Mills; second vice-president, E. C. Heidrich; third vice-president, Mrs. D. C. Chaffee; recording secretary, Mrs. A. H. Bergner; corresponding secretary, Mrs. S. Levinson; treasurer, Mrs. Charles Lung; registrar, Mrs. W. Thede; librarian, Mrs. C. E. Wood; house manager, Elizabeth Riesz.

The additional directors include these persons:

Mrs. Clifford Anthony, Mrs. Frederick Smith, Mrs. Nathaniel Griswold, Franklin Stead (Peoria Musical College), Gerald Franks (Association of Commerce), Sarah Phelps (Women Teachers' Club), Mrs. Chaffee (Amateur Musical Club), Mrs. Bergner (Music Dept. Women's Club), H. D. Rannels, Mr. B. Houston, Eugene Plowe, Harold Plowe, Dr. Charles Smith, Roy Page, Clara Dailey, Mrs. Clarence Steinhard, Nicholas Ulrich, Griffith Owen, Arthur Traeger, Clara Rees, Dr. W. E. Kinnett, Mrs. J. Watts, Mrs. Frank Bowen, Hamilton Dox, W. S. Campbell, Prof. C. T. Wyckoff, Lee Wilson, Katherine Hart, Mrs. Erwin Arends, W. S. Main, W. S. Whitaker, Mary Herron, Emma Martin, George Carson.

The "Sunday Sings" in Peoria have met with more hearty response than has been accorded any other musical enterprise. Each Sunday the hall has been filled to capacity. The factories and other establishments where many people are employed as well as the general public have responded liberally in attendance. The daily newspapers have given freely of their valuable space, always providing special reporters to cover the events and on several occasions editorials were accorded. The towns from far and near sent delegations to obtain ideas and plans to inaugurate like enterprises, and with the solicited help of the Peoria promoters at least a dozen neighboring towns are now conducting weekly "Sings." Community song books have been furnished at a nominal price, thousands of which are being used in the homes.

The season has far exceeded the hopes of the promoters. The stimulus thus created has been reflected in greater audiences at the regular high-priced concerts. The popular price of ten cents has more than paid the expenses.

During the summer two great outdoor "Sings" will be staged, these to be in the nature of community gatherings uniting the choruses of at least twenty neighboring towns. Altogether it seems that Peoria's musical millennium is at hand.



Mrs. W. A. Hinckle, President, Associated Musical Interests of Peoria and a Pioneer in the City's Community Music

of choral music in organized groups, popular Sunday concerts, encouragement for young artists, public hearing of local compositions, appreciation of organ music and general democratization of musical activity.

First, the city was greatly in need of popular Sunday concerts at ten-cent "movie" prices, therefore, Sunday was chosen and a downtown auditorium containing an organ was selected, the society keeping in view beauty and sublimity of environment, yet taking care

How Fighting on the Battlefield Has Won Converts for Beethoven

Returning Warriors, Previously Unmusical, Have Confessed an Almost Insatiable Craving for the Best Kinds of Music—European Attitude Regarding War and Music Compared with That of the United States

By DR. O. P. JACOB

COMING back to America from Europe, one is naturally struck not so much by an altered general aspect, as by a somewhat altered atmosphere in the musical world compared with that of former years.

Repeatedly I have been asked what my impressions have been upon returning to my native land. And repeatedly have I been obliged to answer truthfully that after coming from war-stricken Europe one is forcibly impressed by the hold America's participation in the war seems to have taken on every walk of life—undeniably also on the musical profession. To me—at present still an outsider—the world of music would seem to be completely dominated by the war. An atmosphere of indecision, of watchful waiting before taking the leap, seems to be prevalent.

But isn't that very natural; does it not correspond with the state of affairs on the other side? I hear many a reader ask.

Not quite!

When we consider how frantically, almost, the musical fraternity of Germany, France, England and Italy strove to keep up musical activity at the beginning of the war, how with grim determination, often in the face of innumerable adversities, they persevered in their endeavors, and how, finally, during the last year or so they have succeeded in maintaining a musical season that under existing conditions is nothing less than marvelous, it must be admitted that it is not at all natural for the musical profession to succumb even to the detrimental war atmosphere. Viewed in this light, I would say a humble word of warning to the musical profession against yielding to an influence which, if not counteracted at the outset, might lead to a serious impairment of the coming musical season.

It were wise to keep in mind that if the European countries, so exhaustively drawn upon for human contingents, have been able to accomplish so much musically, within the last three years, the United States should certainly be in a position to go still one better. The so much larger enlightened population of this country would always guarantee a sufficiently numerous fraction of the populace to uphold, and to assist in upholding, musical activity, no matter how large the contingent that it might be found necessary to draft into the army.

And, finally, please to remember that as this war has conclusively shown, there is nothing like the belligerent strife between nations to engender a love for music where it may not have existed before. One is safe in presaging that if this unlucky war should continue for any length of time, just as it has been exemplified in Europe, we should find many a person become an enthusiastic music devotee who formerly could not

be brought to consider music anything but a disturbing noise. We may then also see the phenomenon—as it has been witnessed in Europe—that many a man becomes a devoted concert or opera habitué who formerly could only be dragged to such functions by a loving wife.

In more than one instance have officers and soldiers, returned from the front in Europe, confessed to the writer that they had developed an almost insatiable craving for music—and music of a classical order, mind you. A certain officer—who in private life is a very busy solicitor—frankly stated: "I know about as much of music as an elephant does of ballet dancing, and yet, oddly enough, ever since I have been in the war I have become crazy to hear Beethoven whenever and wherever I can."

Artists' Bureau of Wisconsin Music Clubs Announces Its Lists

The Wisconsin Federation of Music Clubs, Mrs. J. Herbert Stapleton, president, has established a bureau of artists, with the three-fold purpose of assisting the clubs to avail themselves of Wisconsin artists, to eliminate middlemen's commissions and to minimize expenses for both clubs and artists. Mrs. J. A. Seger of 467 Marshall Street, Milwaukee, is chairman of the Wisconsin Artists' Bureau, and is asking the clubs of her State to arrange one musical program in next

season's courses made up of Wisconsin artists. The list of attractions which the Federation is presenting is as follows:

Georgia Hall-Quick, pianist; Ella Smith, pianist-lecturer; Rose Phillips, pianist; J. Erich Schmaal, pianist; director of quintet for chamber music; Elsa Kellner, Iva Bigelow-Weaver, Hester Adams-Nisen, Clementine Malek, Mrs. Louis Auer, Kathleen Wright, sopranos; Frederick Carberry, Beecher Burton, tenors; George Russell, Philip Gates, baritone; Mrs. George Virmond, Verna Lean, contraltos; Winogene Hewitt, pianist-accompanist; Pearl Brice, violinist; Grace Hill, cellist; Dvorak Trio; Adeline Milch, cellist; Mrs. Charles McLennan, organist-lecturer; Annie Peat-Fink, organist-accompanist; Albert Fink, Karl Schulte, William L. Jaffe, violinist; Norma Strauss-Silberberg, reader; Louise Pfeil, premiere Danseuse; Elizabeth Pfeil, pianist-accompanist.

National Hymn by Herbert Peabody Given at Guild Service in Fitchburg

FITCHBURG, MASS., June 5.—Under the auspices of the New England Chapter of the American Guild of Organists, the seventy-fourth public service was given at Christ Church on May 7. The Prelude and Postlude were played by Homer Humphrey of the New England Conservatory of Music, Boston; the Interlude by Francis W. Snow, organist of the Second Church, Boston, and the service was accompanied by Herbert C. Peabody, organist of Christ Church. A hymn by Mr. Peabody, "America, the Beautiful," was among the program numbers.

Beethoven's "Egmont" overture was played last week by the Rialto Theater Orchestra, New York, with Hugo Riesenfeld conducting. Numbers from "The Spring Maid," Reinhardt, formed the added orchestral offering. Marion Rodolfo, tenor of the San Francisco Opera Company, and Millo Picco, baritone, were heard in a duet from "The Pearl Fishers." Julia Hill, soprano, sang an Irish slumber song.

ARTHUR FARWELL WEDS GERTRUDE EVERTS BRICE

President of the New York Community Chorus, a Noted Composer, Married in Little Church Around the Corner

Arthur Farwell, president of the New York Community Chorus, for several years a prominent figure in the musical life of New York, was married on Tuesday afternoon, June 5, to Gertrude Everts Brice, niece of the late United States Senator Calvin S. Brice of Lima, Ohio, and cousin of W. Kirkpatrick Brice of New York City.

The ceremony took place in the Church of the Transfiguration (the Little Church Around the Corner), the Rev. Dr. G. C. Houghton officiating. Guests at the ceremony were W. Kirkpatrick Brice, Claude Bragdon and Robert Berne.

Mr. Farwell has gained distinction in recent years through his compositions, among the best known of which are his music for "Caliban by the Yellow Sands," the Shakespearean Masque given in New York last year for the Tercentenary celebration, and a group of songs for community chorus singing. He has contributed a number of notable articles to MUSICAL AMERICA. Recently Mr. Farwell has devoted much time and effort to the Music School Settlement, where he succeeded David Mannes as director.

Mrs. Farwell is accompanying her husband to Plattsburg, where the latter will begin this week experimental work in leading company singing among the student officers in training there.

Dai Buell, the young Indiana pianist who made her debut at Aeolian Hall last winter, will pass the summer at the home of her uncle, William L. Church, at Newton, Mass., preparing her repertoire for her coming concert season.

WHAT THE CRITICS SAID OF

ELIZABETH WOOD'S

SONG RECITAL IN NEW ORLEANS, MAY 2D, 1917

Many Enjoy Recital of Elizabeth Wood. Great Development of Voice Since Last Appearance Shown

SINCE her last appearance here as soloist in the Oratorio "Elijah," Miss Wood has made fresh strides in her art. Her voice-placement while highly commendable at that time, is at present really excellent. She sings with poise and with a fine discriminative taste, which proves that she delves beyond the mere superficial in the part of the selections she interpreted. Her full-toned contralto was very effective in "Amour viens aider" from Saint-Saens' "Samson and Dalila," Secchi's exquisite "Lungi dal caro Bene," and Henschel's "The Ancient King." Her vocal control was given fine scope in "D'une Prison," and she availed herself of the opportunity most successfully. Her diction in French, English, Italian and German is very good.

In addition to possessing a rich and powerful voice which has been well trained, Miss Wood is fortunate in having a very ingratiating personality. With her youth, talent and ambition this gifted singer will certainly make a name for herself in the lyric world before long.

—HARRY B. LOEB, New Orleans Item.

Elizabeth Wood's recital occurred Tuesday evening before a large audience. Songs in Italian, German, French and English were sung with fine action and an artistic use of the legato and mezzo-voce in which the contralto particularly excels. In the various groups of songs the Volksliedchen of Schumann in the German, "Amour viens aider," of Saint-Saens' in the French, and "The Sea" of Grant-Schaefer showed the singer at her best.

—MARY CONWAY, New Orleans Daily States.

Engaged for Performance of The "Messiah,"
Ocean Grove, N. J., July 21, 1917

MANAGEMENT

FOSTER & DAVID, 500 FIFTH AVENUE, N.Y.



Thuel BURNHAM'S brilliant BIRMINGHAM, ALA.

Edwin D. Torgerson in Evening Ledger:

Birmingham will remember Thuel Burnham for the wizardry of his playing. * * * It is alive with human experience, full of fire and violence in Moussorgsky's tempestuous "Gopak," tenderly delicate and sensitive in the melancholy Borodine nocturne or Chopin waltz, superlatively brilliant in MacDowell's polonaise, a climatic triumph of technical agility. Mr. Burnham has rare poetic gifts and his tone is rich in timbre and color. The recollection of his music will remain a stimulating delight.

Management: Harry Culbertson, Chicago



success in two Southern Festivals MERIDIAN, MISS.

C. L. Perkins in Morning Dispatch:

Thuel Burnham is a master of technique, a musician of unusual temperament and wonderful interpretative powers. A magnificent audience greeted the star. In the Chopin group and in the Sapellnikoff number the artist soared to the highest realms of poetic inspiration. It would be difficult to do Burnham full credit in mere words. The spell-bound audience last night, which sat in rapt attention, was more eloquent in praise than anything that could be written of him.

STEINWAY PIANO USED

May Festival Ends Season for Tri-City Musicians

Moline, Davenport and Rock Island Join in Presenting Mme. Galli-Curci in Recital and Local Choruses in the Handel Oratorio, "Israel in Egypt"—Huge Audiences Given Both Performances

MOLINE, ILL., June 6.—The public concert season here has just been completed with the most successful May Festival ever held locally.

Following the initial season of our Tri-City Symphony Orchestra concerts this fact was all the more remarkable since the musical public had already been taxed more than usual to launch the series. That these concerts were also a success speaks well for the loyalty of the local musical patrons and for the quality and drawing power of the orchestra, which at its final popular concert this month attracted an audience of more than 1700 persons. To Ludwig Becker, former concertmaster of the Thomas Orchestra, belongs the credit for much of the enthusiasm created in our local orchestral forces.

The Tri-City Musical Association of Moline, Davenport and Rock Island arranged the Festival and presented it in the new Auditorium at Augustana College, where 2550 people can be seated. For the opening concert on May 21 Mme. Galli-Curci had been engaged and a popular-priced ticket at \$1.50 sold to admit to both concerts of the Festival. This opportunity was the means of filling every seat in the Auditorium, and standing room also at the same price. Never before in local annals has such an audience been brought together or a house sold out days in advance. In spite of popular prices, the association cleared over \$1,280. Mme. Galli-Curci and her accompanists, Manuel Berenger and Homer Samuels, were enthusiastically received, captivating the entire audience and receiving numbers of recalls. To an already full program the artist added "The Last Rose of Summer" and "Home, Sweet Home," to her own accompaniments. Seats placed on the stage were occupied for the most part by members of the Tri-City Combined Choruses, composed of the Moline Choral Union, the



A Scene in the New Auditorium of the Augustana College at Moline, When Nearly 3000 Persons Attended the Recital by Mme. Amelita Galli-Curci, Given at the May Festival Under the Auspices of the Tri-City Musical Association

Svea Male Chorus and the Davenport Chorus, which, under the baton of Dr. Charles Allum, well known in both Britain and America as an oratorio conductor of authority, gave Handel's "Israel in Egypt" on the following Wednesday, May 24, to another crowded house. Mabel Sharp Herdieu, soprano, and Arthur Krafts, tenor, both Chicago artists,

carried the principal solo numbers. Mrs. Henry Wheelock of Moline took the contralto part and Ruth Benkert, soprano, of Davenport, shared a duet with Miss Herdieu. Dr. Allum introduced into the performance a soprano and tenor aria from "Judas Maccabeus." Mrs. Sargent of Moline, at the organ, and twenty-one members of the Tri-City Symphony Or-

chestra supplied the accompaniment, and it was generally conceded that never so spirited or so satisfactory an oratorio performance had ever been heard in the Tri-Cities or so good a quality in any local chorus. The association will this year forego its annual banquet, in keeping with war economies.

MARY LINDSAY OLIVER.

Eager Music Lovers Abound In Dutch Indies, Says Miss Goodson

KATHARINE GOODSON, the widely known English pianist, is now in Japan, completing her world's tour. Miss Goodson and her composer-husband, Arthur Hinton, expect to leave Japan some time during the summer for the United States. Miss Goodson has given many concerts in Australia and New Zealand, where she has long been a musical favorite, but it was her first visit to Java, Sumatra and the Malay Peninsula. She writes that she played twenty-five con-

certs in Java in nine weeks and four in Sumatra in one week, besides several in Singapore and other cities on the Malay Peninsula. Miss Goodson remarks that the temperature was seldom less than 94 in the shade, but that she found it quite comfortable. At every one of her concerts the hall was sold out and on a number of occasions as many as 200 persons sat on the stage.

Dutch Colonists Enthusiastic

In speaking of her audiences Miss Goodson says: "I was by no means a stranger even in these parts. I was somewhat surprised to find that some of those present knew and had heard me play in Holland. You cannot imagine how lovely the Dutch people were to us, sending beautiful presents and making our visit such a happy one! The population is mostly male, the reason for this being that there are so many men who come from Holland to look after the extensive rubber, sugar and coffee plantations. They gave me perfect ovations, standing up and shouting. It was so different from the almost frigid reception one gets in Holland. One would never believe they were of the same nationality."

The pianist relates that in Batavia, Surabaya, Singapore, Betong and some

of the other cities the concert halls are excellent. According to Miss Goodson these islands are often visited by European artists, who come from Australia on their way to Japan and China. The reception the people give an artist is described as excellent.

Natives Appreciate Classics

Miss Goodson states that an artist has to be most careful in arranging programs and that it is often best to submit to your manager several and leave the choosing to his judgment. The natives are keen for music and seem to grasp the most difficult classical compositions. They are a most musical people, avers Miss Goodson, and some day will be heard from in the musical world. Miss Goodson gave over forty concerts in the two islands and declares that when she visits Australia again she would not miss coming back to Java and Sumatra. On her American tours the pianist is under the management of Antonia Sawyer.

Pittsburgh Choirs Unite in Concert

PITTSBURGH, June 4.—A new zest was given to the community movement Thursday night, when the Haydn Choral Union and several other organizations united in a concert. The Choral Union presented Louis Edgar Johns, the composer-pianist, as a soloist. The assisting soloists were Mrs. George Barricklow, contralto; John Charles Usher, tenor, and George J. Shaffer, baritone. The visiting choral organizations were the Emsworth Choral Society, E. L.

Peterson, director, and the Girls' Glee Club of the Bellevue High School, Ebba M. Lindbom, director. The program of the combined organizations was given under John Colville Dickson, conductor of the Haydn Choral Union, about 200 persons participating. The concert was given in the Bellevue Methodist Episcopal Church auditorium. E. C. S.

Violin-Shaped Automobile To Be Touring Conveyance of Carl Lanzer

SAN JOSE, CAL., May 28.—Carl Lanzer, the violinist who styles himself the American Paganini and who attracted considerable attention some time ago by challenging Kreisler, Ysaye and other stars of the violin world to meet him in a public contest, is now planning to tour the country in an automobile made in the shape of a huge violin. It will be eighteen or twenty feet long, and the instrument will not only supply transportation, but hotel accommodations as well. Mr. Lanzer and his company will give concerts wherever they chance to stop.

M. M. F.

Young Violinists of Public Schools Give Concert in Richmond

RICHMOND, VA., June 2.—With Doris Baker as soloist the violin classes of the public schools gave their first concert yesterday in the City Auditorium before a large audience. The ages of the children ranged from eight to fourteen. The concert was under the direction of Walter C. Mercer, director of music of the Richmond Public Schools. W. G. O.

SOLOIST SEASON 1917-18
NEW YORK ORATORIO SOCIETY
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"Take Melba at her best and then you have an idea how GRACE KERNs sang on Thursday night." — Joseph Pache, Conductor Oratorio Society of Baltimore.
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**NOW BOOKING
SEASON 1917-1918**

KNABE PIANO USED. ADDRESS: TO M. SCHILLER, WINDERMERE COTTAGE, INTERLAKEN (NEW JERSEY)

GEORGE OSCAR BOWEN CHOSEN AS "MAYOR OF MUSIC" IN FLINT, MICH.

Musical Educator Leaves His Post in Yonkers, N. Y., to Direct Various Civic Undertakings in Automobile City As Administrative Head of Music Association—Stadium and Community House Planned

GEORGE OSCAR BOWEN, who has been associated with the most progressive movements in music in Yonkers for the past eight years, has accepted an urgent call from Flint, Mich., to become musical director and administrative head of the Flint (Mich.) Community Music Association. Mr. Bowen will take up his new duties in September.

As director of music in the public schools, as teacher of voice, as director of the Women's Chorus of the Chamade Club and of the Y. W. C. A., as president of the Westchester County Supervisors Association and as chairman of the Special Advisory Committee to the New York State Department of Education on High School Music Credits, Mr. Bowen has played an important rôle in promoting the cause of music in Yonkers.

Mr. Bowen has left an indelible impression upon the musical life of Yonkers, and has won the approval and hearty co-operation of officials and patrons of music.

Speaking of his change from Yonkers to Flint, Mr. Bowen said: "Although I appreciate the value of my work in Yonkers and the splendid support which the educational authorities and citizens in general have given me, it seems that this is an opportunity which I could not well pass by without serious consideration. I consider it a very high compliment that I have been selected to develop this work, which is so important to Flint, and possibly to the development of a similar work in other places. I can see in this an opportunity to do a work similar to that which Mr. Barnhart is doing for many cities, but a more far-reaching work because it will be developed along broader lines in its different phases."

His Work in Detail

Mr. Bowen's work in Flint will include the development of all the musical resources of the city—community choruses, community and civic orchestra, oratorio

society for advanced choral music, music school settlements, pageants, etc.

Plans are being made for a \$500,000 high school, a stadium to seat from 10,000 to 12,000, and a Community House, with all phases of settlement work taken care of in it.

Flint is a rapidly growing automobile city. From a population of 14,000 in 1914 it has grown to nearly 100,000. The civic spirit in the city is very strong.



George Oscar Bowen, New Municipal Music Director of Flint, Mich.

Community music on a splendid scale is what Flint proposes. A foundation fund has been raised to take care of the work for five years, and on a civic basis. The Board of Education contributes nearly one-half of the fund, and other contributions are made by the Chamber of Commerce, Manufacturers Association and other sources of similar character which shows that it is a proposition made and supported by the people. Flint already has an expert city planner at work, and a Chamber of Commerce expert has been at work for two years.

Results in Yonkers

The work in the Yonkers schools has become so well known that visitors from all parts of the country are constantly coming to visit. While the work in the grammar schools has been raised to a

high degree of efficiency, it is perhaps the work in the high school that has become most noted. During the eight years in which Mr. Bowen has been in the Yonkers schools the high school choruses have sung the following standard choral works: "Creation" twice, "Messiah" three times; "Hiawatha," Coleridge-Taylor, twice; "Crusaders," "Rose Maiden," "Aida," "Banner of St. George," Elgar. The high school orchestra of thirty stringed instruments is of such proficiency that it has been able to play the chorus's accompaniments to the "Messiah." In the high school there is a four-year music course, in which the student studies the rudiments of music, theory and form, harmony, history and music appreciation. He also receives credit toward his graduation for music work and practice done outside of school with private teachers.

Mr. Bowen has five assistants to carry out his work in the Yonkers schools. He was choirmaster of St. John's Episcopal Church for five years, tenor soloist at the Madison Avenue Presbyterian and at the Madison Avenue Methodist Churches of New York City. Mr. Bowen was also director of the Institute of Music Pedagogy, Northampton, Mass., and School for Supervisors and Teachers of Music. He was a pupil of Percy Rector Stephens.

WAR'S EFFECT ON BOOKING

Manager Charles L. Wagner Answers a Question Often Asked

The question is frequently asked nowadays, "What effect is the war going to have on concert bookings for next season?"

This question was recently put to Charles L. Wagner, who replied by producing the booking charts of the three stars who are under the management of his office. A glance over these card-boards disclosed the interesting information that John McCormack, Galli-Curci and Rudolph Ganz are booked up solidly for almost the entire season.

Just three more engagements are possible in the case of McCormack and then only on condition that dates and locations will conform with the itinerary as now arranged.

The same conditions prevail in the case of Galli-Curci, while barely a half dozen more engagements will be the limit in the case of Mr. Ganz, who has an advantage over his co-stars by reason of the fact that his precious fingers do not always require as long a period of rest as vocal cords naturally demand.

Frances Nash Ends Second Season with Her Recital at Ashtabula, Ohio

Frances Nash, the American pianist, lately closed her second season with a joint recital with Christine Miller, the contralto, at Ashtabula, Ohio. This date was particularly notable, for Miss Nash was the first concert pianist who ever appeared in Ashtabula. Next season prom-

ises to be an active one for Miss Nash. She opens it with a New York recital at Aeolian Hall on Oct. 18. Miss Nash has thus far been engaged by four orchestras. Of these two are new to her—the Tri-City Symphony Orchestra of Davenport, Rock Island and Moline, and the Detroit Symphony Orchestra. In Detroit Miss Nash will make her third consecutive appearance. The artist's present routings will keep her in the East and Middle West until the holiday season. After the first of the year she will make an extended Southern trip. Her tours remain under the personal direction of Evelyn Hopper.

Ithaca Conservatory Has Stirring Commencement Exercises

ITHACA, N. Y., June 5.—The commencement program given by the graduating class of the Ithaca Conservatory of Music was by far the best of such affairs at the School of Music for years. The program began with "America" by the audience and Conservatory Chorus, accompanied by the orchestra, conducted by Ralph C. Rodgers. The Conservatory Orchestra, conducted by W. Grant Egbert, gave several numbers. Three numbers were sung by the chorus under the direction of Mrs. Ruth B. Rodgers, head of the public school music department. There were thirty-four graduates in violin, piano and voice and two post-graduates.

Harris S. Shaw, the organist, pianist and teacher of Boston, has been appointed director of the organ, harmony and counterpoint classes at the summer music school of Middlebury College, Middlebury, Vt.

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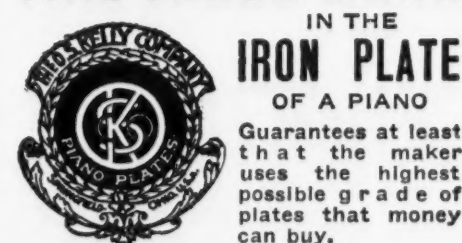
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Would Establish Music on the Same Basis with Academic Studies in Public Schools

Leopold Godowsky Tells of Ideals of the Progressive Series of Piano Lessons to Standardize Study of Music and Provide a Method of Giving Credits for Private Study

DURING the last four or five years the question of allowing credit in the public schools of the United States for the musical study done privately or in regular class sessions by pupils has been agitated by teachers' associations, by individual educators and by musicians to a considerable extent. In fact, "music credits in public schools" and "standardization" have been the most widely discussed problems in the musico-educational life of America of late years.

They are twin problems. One depends upon the other and neither can be successfully solved without a satisfactory solution of the other.

One reason why music has not taken its place side by side with purely academic studies in the curricula of our schools is the fact that until recently there has been no authoritative text-work to systematize its study. With thousands of music teachers throughout the land each teaching according to his or her personal methods, there was little or no agreement as to what should or what should not be taught. No one method of instruction was looked upon by any number of instructors as being authoritative.

The Art Publication Society of St. Louis, realizing this situation, conceived the ambitious undertaking of supplying what had hitherto been lacking—a comprehensive text-work, the thorough mastery of which would receive universal recognition as a proof that the student could be definitely rated as having accomplished a certain standard of musical proficiency, comparable, for example, with an academic degree as signifying the successful pursuit of some such subject as mathematics, chemistry, history, etc.

Recognizing a study of the pianoforte, with all its supplementary phases, such as theory, musical form, ear training, history of music, etc., as a correct basis upon which to build, the society engaged Leopold Godowsky, the distinguished pianist, composer and pedagogue, as its editor-in-chief and surrounded him with a staff of co-editors, who have for several years been busily occupied with the Progressive Series of Piano Lessons.

Some idea of the magnitude of the detailed work necessary to establish this medium was obtained by a representative of *MUSICAL AMERICA*, who recently called upon Mr. Godowsky at Lake Placid, his summer home, to ascertain just what progress had been made in standardizing the study of the pianoforte through the Progressive Series.

Not a "One-Man" Work

"I wish first to make clear," said Mr. Godowsky, "that this is in no sense a one-man work. We of the editorial staff arrange our time so that we may be together as much as possible, for only by continual exchange of ideas and discussion of suggestions offered us by leading musicians and educators—who are specialists in their particular line of endeavor—can we finally arrive at safe conclusions as to that which should be incorporated in the Progressive Series of Piano Lessons. We feel that the time has arrived when every effort should be made to put the study of music on the same pedagogical plane occupied by other major school subjects. And we are gratified that our efforts in this direction are meeting with the warmest encouragement and co-operation from eminent musicians and educators throughout the country. We feel that



Leopold Godowsky, Distinguished Pianist and Editor-in-Chief of the Progressive Series of Piano Lessons

this co-operation is largely due to the earnestness of purpose evidenced on our part by definitely restricting the placing of the Progressive Series to teachers who have complied with our standard of qualifications—a standard which has been approved by prominent musical and educational institutions.

"It has been our object to have the work in all its departments conform to the mental development of the student that is required by the curricula of the best institutions of learning, yet at the same time in no way to neglect the artistic aspect. We contend that a perfect musical performance can be attained only by a thorough knowledge of the theory of music and all the principles governing artistic piano playing."

It was suggested to Mr. Godowsky that perhaps the large proportions which the Progressive Series was assuming might stand in the way of its being generally adopted.

"The thoroughness with which we cover the subject and the extremely high teaching standard which we require necessarily makes slower progress, so far

CHAUTAUQUA'S SUMMER SCHEDULE A FINE ONE

Brilliant Faculty for Music School and Goodly Array of Soloists—To Cultivate Community Singing

CHAUTAUQUA, N. Y., June 4.—The department of music at the Chautauqua (N. Y.) Assembly will be under the general direction of Alfred Hallam, this being his sixteenth year as musical director at Chautauqua. The faculty of the Summer School of Music will be made up as follows:

Piano—Ernest Hutcheson, assisted by Eliza Woods, Austin Conradi and T. Arthur Wilson; voice—Horatio Connell, C. C. Washburne, F. G. Shattuck; violin—Sol Marcosson; organ—H. B. Vincent; musical appreciation—George Scott Hunter.

"Music Week" is scheduled for July 23 to 29 inclusive. The Russian Symphony Orchestra, under the direction of Modest Altschuler, will give twelve concerts during the week, this marking its third successive season at Chautauqua. Soloists for the season will be:

Meta Schumann, soprano; Alice Moncrieff and Eleanor Patterson, contraltos; Arthur Hackett and Delos Becker, tenors; Willard Flint and Allen Bennet Lambdin, basses.

The following works will be given by the Chautauqua Choir during the season, under the direction of Mr. Hallam: "Omar Khayyam," by Henry Houseley;

Twin Problems of Standardization and Music Credits—Preparation of an Authoritative Text Not a "One-Man" Work, Declares Eminent Pianist—Schools That Have Adopted It

as the popular acceptance of the work is concerned," replied Mr. Godowsky, "but the other editors are in full accord with me that in order to produce a text that will be universally accepted as standard, that will meet the most rigid requirements of educational authorities and afford the student an academic as well as artistic training, we must keep the ideals high, slight nothing that contributes to a well ordered and comprehensive treatment of the subject and confine the use of the material to teachers who are qualified to teach it efficiently.

"It has been our express purpose to avoid purely commercial considerations that would in any way affect the artistic or educational value of the product or its use. While the work includes Text Lessons, Exercises, Studies and Compositions, the cost of a year's material is no greater than that heretofore paid by the average student for music alone."

Adopted by Educational Institutions

Among the prominent institutions that have realized the merits of the work and the ideals of the society may be mentioned Cornell University, which, recognizing the demand for teachers qualified to supervise piano courses credited in the public schools, now provides normal courses based on the Progressive Series of Piano Lessons. The Cincinnati Conservatory of Music has realized the high standard of teaching efficiency required by the society, and allows full credit for such part of the Elementary and Intermediate grades of the work as may have been covered under any teacher authorized by the society. The Catholic University of America, at Washington, D. C., has recently instituted a course in music leading to the Bachelor of Music degree and has designated the Progressive Series as a music text to be used. Of the eighty credits required, forty are on academic subjects and forty on music; of the latter, twenty-four are required on the Advanced and Final grades of the Progressive Series. Completion of a standard high school course and the Elementary and Intermediate grades of the Progressive Series is required for entrance.

"Maritana," by Wallace; "The Deacon's Masterpiece," by Percy Fletcher, and "The Piper of Hamelin," by Cyril Graham. The soloists will sing Liza Lehmann's song cycles, "Parody Pie," "Cautionary Tales" and "The Daisy Chain."

A good deal of attention will be paid to community singing by the great Chautauqua audiences this season. Community rehearsals will be held two or three evenings of each week.

Rosina Norman, daughter of Julian Norman, a New York vocal teacher, was married on June 2 to John Robert Randall.

CIVIC ORCHESTRA'S CONCERTS TO RESUME

**First Program Set for June 20—
Society Has Moved to
St. Nicholas Rink**

The Civic Orchestral Society will open its second season of concerts at the St. Nicholas Rink on June 20, moving from Madison Square Garden, where a highly successful season of concerts took place last summer.

This season the concerts will be conducted by Pierre Monteux, who will conduct at the Metropolitan Opera next winter, and the society announces that the orchestra will be drawn from the most capable musicians in the city. An inspiring list of soloists, many from the Metropolitan Opera Company, will be heard.

At the opening concert addresses on patriotism will be made by several of the nation's great men and at each following concert a patriotic demonstration will take place, at which the songs and colors of our allies will be in evidence. A recruiting office will be stationed in the building.

Tickets will be on sale at the rink one week in advance of the concert and at the stations as usual. The same list of patrons whose names appeared on the program last year will sponsor the concerts this summer, and Martha Maynard will again be secretary.

MATZENAUER GETS DIVORCE

Contralto Has Custody of Child—Husband Found Guilty of Misconduct

Mme. Margarete Matzenauer, contralto of the Metropolitan Opera Company, obtained an interlocutory decree of divorce from Edoardo Ferrari-Fontana, the tenor, on June 5, through Justice Donnelly in the Supreme Court. Mme. Matzenauer received the custody of their child, Adriana, but the husband may go to see his child at intervals to be determined.

The decree was awarded upon the evidence obtained against Ferrari-Fontana which showed that he had been guilty of misconduct with several women.

**Mme. Barrientos, in Buenos Ayres, to
Create Leading Rôle in New
Spanish Opera**

Maria Barrientos, coloratura soprano of the Metropolitan Opera, who left New York with Caruso for Buenos Ayres, has arrived in the South American metropolis. She will make her debut at the Teatro de Colon in the leading rôle of "Dinorah." While there she will also create the leading rôle in "El Abanico" ("The Fan"), a three-act Spanish comic opera, by Amedeo Vives. The libretto is by E. Marquina.

A postcard greeting reached *MUSICAL AMERICA* this week from Camille Decreus, the eminent French pianist. M. Decreus writes from Paris, as follows: "Long live America—long live our dear, new allies! Permit me, as a sincere friend of your 'dear boys,' to express to you my joy and my pride to know that we are united in defense of our common ideals. I send to my dear *MUSICAL AMERICA* my sincerest remembrances."

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OPEN WASHINGTON'S SYLVAN THEATER

Sophie Braslau, Tamaki Miura and Kathryn Lee Opera Stars in Initial Production

WASHINGTON, D. C., June 4.—The national government has at last offered to its people a Federal theater, in the form of the National Sylvan Theater, which gave its opening performance on June 2, before officials of the government, diplomatic representatives, national and international practitioners of all the arts, and a large concourse of people that numbered thousands.

The theater is situated in a most conspicuous place on the southern slope of the Washington Monument Park, with natural trees and shrubbery for its scenery, a natural terrace for its stage, and a natural green carpet for its auditorium seats. The stage has a capacity for large pageantry exhibitions.

Col. W. H. Harts, superintendent of Gardens and Grounds of Washington, is superintendent of the theater. He is assisted by William Moore Patch and Christian Hemmick, general managers; A. Robert Elmore, treasurer; Lena Hitchcock, secretary; Bertram Bloch, stage manager, and a board of directors of men and women from official and commercial circles. The theater will be maintained by government support and subscriptions from interested people.

The chairman of productions of the National Sylvan Theater is Mrs. Christian Hemmick, who has labored long in order that the public might enjoy free of cost music, dance, song and pageantry.

Though scheduled to open on June 1, on account of the rain the National Sylvan Theater had its opening on the following evening, with "The Drama Triumphant," a masque written by and produced under the personal direction of Mrs. Hemmick. It portrayed in dance, pantomime, song, music and dialogue three distinct periods: "The Birth of the Drama," "The Degradation of the Drama," and "The Triumph of the Drama." The opera contributed several of its artists to this performance in the persons of Kathryn Lee of the Boston Grand Opera Company, who gave an aria from "Iphigenie en Tauride" (Gluck); Sophie Braslau of the Metropolitan Opera, who was heard in "Che Faro," from "Orfeo" (Gluck), and "The Star-Spangled Banner"; and Mme. Tamaki Miura in an aria from "Madam Butterfly." Each displayed the wonderful carrying powers of their voices in the open air.

Among the artists offered from the terpsichorean ranks were Andreas Pavley, Serge Oukrainsky, Mrs. Effie Baker Lewis, Milton Bryan, Florence Fleming Noyes, and others. Music throughout the performance was furnished by the United States Marine Band, conducted by George Barrère for the singers and solo dances; by James K. Hackett for his own compositions, and by Lieut. W. H. Santelmann for the music of the masque itself.

From the dramatic stage came a representative group, including Izetta Jewell (Mrs. Brown), George le Guere, A. H. Van Buren, Odette Tyler, R. D. MacLean, Arthur B. White, and James K. Hackett. The cast included Georgie O'Connor, Helen Goodhue, William Woods, Christian Hemmick and Mortimer Clarke. It was in a new role that the audience saw Mr.

Hackett, that of composer and conductor, for he surprised Washington with three military compositions, "The U. S. A.," dedicated to the President; "La Belle Canada," dedicated to the northern allies; and "Avec L'Avant Garde," dedicated to Marshal Joffre.

W. H.

CLOSE INSTITUTE SERIES

Final Sonata Recital at New York School of Applied Music

The final sonata recital was given Monday at the American Institute of Applied Music, New York, by the Kentucky Trio. Miss Chittenden has carried through this series of performances for two years. Each program has consisted of one or more sonatas or suites, for piano, and one or more chamber music numbers. Thirty-two different pianists have taken part in the sixteen recitals, some of whom played on two or three occasions. Fifty-two sonatas, duos, trios and quartets have been presented, beside two piano suites.

The performance Monday was entirely by the Kentucky Trio, Emma Smith, violin; C'Zelma Crosby, 'cello, and May Bingham, pianist. These young women have played together for some time and show admirable team work without losing their individual art impulses.

The program started with Beethoven's First Trio, which received a reading that was flexible, beautifully shaded and in perfect accord. The middle group consisted of the Bach Sixth French Suite, followed by the Coleridge-Taylor suite, "Scenes from an Imaginary Ballet." Miss Bingham is a pianist possessing a fine appreciation of rhythmic and color contrast. The Coleridge-Taylor numbers met with especial approval. The final number was the Scharwenka Trio, Op. 1, which gave scope for Miss Crosby's virile style.

Hubbard-Gotthelf Operalogues End Spokane Season

SPOKANE, WASH., June 5.—The Hubbard-Gotthelf Operalogue series here was completed for the season recently when, before the Musical Art Society, Havrah W. L. Hubbard and Claude Gotthelf gave Montemezzi's "Love of Three Kings" and the Wolf-Ferrari "Secret of Suzanne," preceded by piano solos played by Mr. Gotthelf. Mr. Hubbard in a brief but potent plea pointed out the desirability of opera being given in English. Gotthelf so delighted by his piano numbers that he had to give two extras.

Mr. Chalmers Does His Bit Vocally by Aiding at Recruiting Rally

Thomas Chalmers, the young Metropolitan Opera baritone, was heard by Mayor Mitchel when he appeared at the MacDougal Alley Festa last week. On the following day he was asked by the Mayor's Committee on National Defense to lend his services at a recruiting rally, which was scheduled to take place at the Twenty-third Regiment Armory in Brooklyn, Saturday evening, June 9. Mr. Chalmers accepted the invitation.

New Publicity Bureau for Musicians

For the advancement of the publicity interests of music, its organizations and soloists, George C. Turner and G. F. Dick have opened an office at 1400 Broadway. Mr. Turner was formerly owner of the American Musical News Service, of 1 West Thirty-fourth Street, which is now absorbed by the new firm.

WOMEN TO PLAY IN COAST ORCHESTRA

Sokoloff Engages Eight—Club in San Francisco Has Row Over Patriotism

Bureau of Musical America, 1101 Pine Street, San Francisco, May 29, 1917.

NIKOLAI SOKOLOFF has engaged eight women to play in his Philharmonic Orchestra, which is to begin a series of summer symphony concerts next Sunday. These are Edna Cadwalader and Lilian M. Eldridge, violas; Dorothy Pasmore and Mary A. Lewis, cellos; Valeska Schrecht, Geneva Waters Baker, Emma Schroeder and Sophia Akounine, violins. The conductor holds that the employment of women in the orchestra is in accordance with the spirit of the times and he will pay them the same salaries that are paid to the men.

A flurry of patriotic excitement swept over local musical circles when Mrs. Margaret C. May, who resigned as vice-president of the Pacific Musical Society, declared she could no longer remain an officer of the organization because it retained in membership and office a director who objected to the singing of "The Star-Spangled Banner" at all the meetings. The name of the objecting director has been kept secret and people have been curiously studying the list of officers, which is as follows:

President, Mrs. William Ritter; first vice-president, Mrs. Margaret C. May (resigned); second vice-president, Mrs. William Henry

Banks; recording secretary, Mrs. M. C. Emerson; corresponding secretary, Mrs. Charles De Young Elkus; treasurer, Mrs. I. Goodman; directors, Louise Feldheim, Mrs. Ludwig Desenberg, Mrs. Arthur Fickensher, Alice Colman, Mrs. Arnold Calegaris and Mrs. Felix Kauffman.

"I have no patience with any attitude which does not encourage the sentiment of patriotism," Mrs. May says in a public statement. "Five out of twelve members of the board of directors are of alien descent. What chance has an American on such a board?"

The reply of the directors is that "the Pacific Musical Society and its members are all thoroughly American and their patriotism is unquestioned." It is further stated that "The Star-Spangled Banner" has been sung at the society's meetings for several months past. The assertion that at one of the meetings the door was held in order to prevent people from leaving the room during the singing of the national anthem is controverted by the statement that the song was the first number on the program and the people were hurrying in, not going out.

Not only are the members of the Pacific Musical Society patriotic, but most of them are helping actively in the war work, one way or another. And a lot of them have bought war bonds.

Oakland is patriotic, too. Before any student of the Oakland Technical High School can receive a diploma, according to an announcement made by Principal P. M. Fisher, he must be able to sing "America" and "The Star-Spangled Banner" correctly. By "correctly" is meant that the student must get the words right, for the requirements of faultless singing from a musical standpoint would make the graduates all too few. "There is no reason," says Principal Fisher, "why every school child in the United States should not know both national anthems, word for word."

THOMAS NUNAN.

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ECHOES OF MUSIC ABROAD

Melba Reaches Her Native Heath on Her Birthday — New Campanini Star for Next Year a Barcelona "Louise" and "Manon" This Season — New Ultra-Modern Composer Tries Out Two "Essays in Frightfulness" on a London Audience — Paris to Hear Battistini as "Henri VIII" Next Season — Comprehensive Australasian Tour in Store for Evelyn Scotney — Concert Pianists Give Their Services to Aid Hospital for War-Blinded in London — Clara Butt Tells of Inducements Offered by Unknown Composer for a Hearing for His Song — Carl Rosa's Widow in Control of Present London Season of Oldest Opera-in-English Company

IF Nellie Melba's plans for her return trip home after her visit to California materialized as the Australian diva expected, she is now teaching once more at the Albert Street Conservatorium in Melbourne. She was due in Sydney on the 5th of May, which, incidentally, was her birthday—a date that calls to mind the interesting fact that the great Australian soprano and a great American soprano, the lamented Lillian Nordica, were but one week apart in age, Mme. Nordica being the younger of the two famous singers by that narrow margin.

* * *

DURING the season now ended at the Liceo in Barcelona one of the singers who became most popular with the Spanish city's opera-loving public was Geneviève Vix, the Opéra Comique soprano, who has been engaged by Director Campanini for next season. This young artist, who, according to the preliminary plans made, is to open Chicago's next opera season in the name part of "Manon," won her Barcelona audiences not only as the heroine of the Massenet opera, but also in the Mary Garden rôle of *Louise*, which may also fall to her lot in Chicago.

* * *

THE present season of the Carl Rosa Company in London is under the direct control of Mrs. Carl Rosa, widow of the man who first brought into being this, the oldest of England's several opera-in-English companies.

It seems that when Carl Rosa was alive he consulted his wife in all his undertakings. Apropos of this fact, London *Musical News* sees a subject of fine promise for someone to write about in the extent of the artistic and business influence of the wives of three celebrated opera directors—Mrs. Carl Rosa, Fanny Moody-Manners and Mrs. D'Oyly Carte.

* * *

LONDON made the acquaintance not long since of a new composer of ultra-modern or ultra-individualistic tendencies. His name is Bernard van Dieren, and it would seem that he has outrun all the recognized leaders of the "ultras," for we are assured that when his "Diaphony" was played the uninitiated might have imagined that the orchestra was trying to play Schönberg from memory after a single rehearsal.

The "Diaphony" takes a solid hour for a performance. It is written for chamber orchestra and baritone solo and the *Monthly Musical Record* insists that a more trying ordeal for players and audience could scarcely be imagined, "for Mr. van Dieren only by accident condescends to harmony as it is commonly understood, and his music is so devoid of form, balance, climax and suchlike outworn 'properties' that there is no reason why it should not pursue its tortuous way indefinitely. In the course of it George Macdonald sang—or, rather, declaimed—three sonnets of Shakespeare to notes which seemed to have not the remotest connection with what was going on in the orchestra; but in that respect the singer was really no worse off than anyone else engaged in this extraordinary performance."

The "Diaphony" and its program companion, an overture professedly depicting carnival time in Italy, are branded as two essays in "frightfulness." It appears from the "foreword" provided for the program that van Dieren's mission is to prove that it is possible to be original while still working on the scientific principles of the old masters. The symphonic style, you gather, is played out, and in place of it we are to have the diaphonic, wherein each voice, while retaining its own character, blends into an intricate web of sound, "as if a golden haze enveloped the whole orchestra."

Yet, straightforward and attractive as the theory sounds, the "Diaphony" proved itself to be for the select few who agree with Cecil Gray and Philip Heseltine—two ardent champions of van Dieren—in dismissing the music of César

ever had, is thus set forth by the periodical in question: "The popular tenor met her one night thirty years ago, when he was returning home in a bus from the Prince of Wales's Theater, where he was singing the part of *Geoffrey Wilder* in



British Red Cross Nurse Entertaining Wounded Soldiers at a War Hospital in England

© Central News Photo Service

Franck and Brahms as having no greater significance than the artistic efforts of the anthropoid ape. "The Persian potentate who at the end of a concert arranged in his honor expressed a preference for the preliminary tuning-up of the orchestra would doubtless have reveled in the discordant sounds that Mr. van Dieren asks us to accept as music."

* * *

ALREADY it is decided that Mattia Battistini is to make a return visit to Paris next season. In November the great Italian baritone will sing a second "guest" engagement at the Opéra, and Director Jacques Rouché and Camille Saint-Saëns have agreed that there could not be a better time for the revival of Saint-Saëns's "Henri VIII" than on the occasion of his visit.

Accordingly Battistini has agreed to add *Henri VIII* to his repertoire during the summer vacation in order to appear in it at the Opéra in November. At present he is back in Rome.

* * *

WHEN the Carl Rosa Company succeeded a few nights ago in luring that most popular of English tenors, Ben Davies, back to the opera stage as a special feature of its London season, the *Daily Chronicle* felt sure that if "a certain old lady" were still alive and well at the time she was in the audience to greet him.

The story of this "certain old lady," one of the most loyal "fans" even a tenor

"Dorothy." He and the old lady got in the bus together, and as they were sitting side by side she said nervously, 'May I speak to you, Mr. Davies?' 'Certainly, madam,' was the reply. 'May I shake hands with you, Mr. Davies?' 'Yes, you may,' said the singer.

"And then the old lady mentioned that she had heard Mr. Davies sing in 'Dorothy' exactly ninety times, counting that night. 'I've kept all the counterfoils of the tickets, and paid every time,' she added, 'and I hope to hear you ninety times more.' Probably she did, for Mr. Davies sang in 'Dorothy' for nearly three years—altogether 800 nights!"

Since 1889 this tenor has made few appearances in opera. He played a brief engagement in "Ivanhoe" and Messenger's "La Basoche" in 1891, and later on he appeared as *Faust* at Drury Lane during a season of opera in English. But apart from these sporadic appearances he has confined himself to concert and oratorio work—with an occasional dip into the music hall world—excepting when he filled one short engagement thirteen years ago in the production of Franco Leoni's musical version of "Ib and Little Christina."

* * *

AUSTRALIAN concert-goers are now looking forward to the return visit of their young countrywoman, Evelyn Scotney, and her husband, Howard White, this summer. The Australian soprano and the American basso, who were given a royal welcome on Mme. Scotney-

White's native heath last summer, will begin their second Australasian tour early in July with a concert in either Melbourne or Sydney.

Their tour this year will be longer in duration and more comprehensive in scope, as they intend it to cover all the larger cities and towns of Australia and the principal centers of New Zealand as well.

* * *

PROBABLY few other singers now before the public receive so many letters from all sorts and conditions of men asking all sorts and conditions of favors as Clara Butt's mail brings to her. But then there are few other singers so genuinely beloved as is this English contralto of heroic stature by her countrymen.

By way of illustrating one type of ingenious request with which she is now quite familiar, Mme. Butt told *Tit-bits* recently of an unknown composer who once sent her a manuscript song with this explanatory note: "I enclose a post-office order for twelve shillings and eigh-

teen pence in stamps, making thirteen and sixpence in all. This and the stamps, I beg you to understand, are your own for the compliment which you will do me of singing my song in public. Should you sing it more than once, and will acquaint me with the time and place of its second rendering, I shall be very pleased to make the matter up to, say, fifteen shillings."

* * *

MAKING due allowance for the many difficulties opera directors in France have to contend with nowadays in attempting to carry through a season successfully, the Casino at Nice can look back upon a three months' season worthy of its past reputation.

[Continued on page 18]

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

Singers drawn for the most part from the Paris Opéra and Opéra Comique, as well as the "regular" Nice forces, made up the artist personnel of the company. Among these were Geneviève Vix, Aline Vallandri, who sang for Oscar Hammerstein at his London Opera House, Marguerite Sylva, Marie Charbonnel, Edmond Clément, Campagnola, the tenor, and Paolo Séveillac, who was a baritone in old Manhattan days of opera war, but later made the ascent into the more rarified atmosphere of the tenor.

For the répertoire only French and Italian works were used. It is interesting to note that Gounod's "Mireille" was included. The others were "Manon,"

"Werther," "Hérodiade," "Mignon," "Carmen," "Faust," "Thaïs," "Roméo et Juliette," "Lakmé," "La Juive," "Sapho," "William Tell"—perennial favorite with French audiences!—"Rigoletto," "Tosca" and "La Bohème."

SINCE the Melba tour that brought him forward as an accompanist, Frank St. Ledger, or St. Légère, as the name sometimes appeared, has dropped out of sight of concert audiences. But all this time he has been doing his bit as a member of the Army Medical Corps in Egypt, and because of a bad attack of pleurisy he has lately been invalided home to Australia and his native town of Melbourne.

Boston Singers Find Thrills in Tour of South America

"BOSTON! It is good to be here but very tame after South America," said Ramon Blanchart, a member of the New England Conservatory faculty, and a fervent amen was heard from Mrs. Blanchart and Miss Salome. The Blancharts recently returned after six months in the United States of Colombia.

The opportunity came to make a tour of Colombia with the Opera Company of Bogota. Mr. Blanchart is a singer of note and his daughters, Salome and Erminda, have charming soprano voices.

"Had we ever imagined what an experience we were in for we would never have taken the trip," said Mr. Blanchart to a Boston American reporter.

"After landing we went across to Barranquilla, an extremely hot city, and there got our first view of a tropical river. We took a boat up the Magdalena River, one of the largest in South America. The banks were lined with deep thick forests and heavy undergrowth. With the narrowing of the river we were forced to change into a smaller boat and proceeded to the chattering of the cockatoos, the jabbering of the monkeys and the songs of brilliantly colored birds, while the roaring of the tigers at night was not quite so pleasant.

"Then a climb up the mountains to a height of 26,000 meters and we were in the capital of the republic of Bogota.

"Imagine our surprise to find a wonderful city of about 60,000 inhabitants typically Spanish in appearance and customs. Instead of the savages we expected, we found refined people. It was not until we found that the opera company had been abandoned that I conceived the idea of having a little company of our own. My daughter, Erminda, had appeared in public, but Salome made her debut in this quaint little Colombian capital in 'Carmen.' The first week we sang four operas. The Theater Cologne is a finely equipped modern building, but that was the only covered theater we

found in our travels through the country.

"When we announced our intention of touring the country on our way to the Pacific Coast we were met with protests on all sides. 'Oh, Señor, it is a terrible country during the rainy season. You will be ill. The Zancudo (a horrible species of mosquito that we had learned to dread on our trip up the river) will bring you fever. Do not attempt it,' were the pleas we heard on all sides, but

Battle Scenes That Have Been Painted in Music for Piano

FREDERICK H. MARTENS in "The Etude"

LITERATURE and the "movies" are not the only vivid portrayals of battle scenes. Music, which "hath charms to soothe the savage breast," can also draw striking tone-pictures of the turmoil of conflict. The majority of the "battles at the keyboard" have their being in four-hand arrangements in which the *primo* player might be called the commanding general and the *secondo* the chief of staff—bass staff—supporting his superior's leadership.

Which are the most celebrated—for there are a number of them? The early writers of programmatic music put their battle scenes into choral form—four or five part. Thus Jannequin wrote "The Battle of Marignano" (1515), describing a victory of King Francis I against the Swiss; "The Battle of Metz" and "The Taking of Boulogne"; and Matthias Hermann, a "Battle of Pavia" (1515). Yet the keyboard composers were to have their innings as well. William Byrd, the English organist (1543-1623), wrote a "battle piece"—never published but to be found in the British Museum—in which

BY the time the Cherniavsky Trio is ready to embark on the 3rd of July for Vancouver, this Russian chamber music organization introduced to America by Maud Allan will have given sixty-three concerts in Australasia since the beginning of April. Forty-five of these concerts were given in New Zealand during the first nine weeks of the tour.

Last Friday the tour of Australia proper began and there eighteen concerts in all will be given. These gifted young Russians stopped over in Honolulu long enough to give a concert there on their way out to Australia in March.

THE pianoforte recital recently given in London by Mark Hambourg in aid of St. Dunstan's Hostel for the War-Blinded was the first of four for which the artists concerned all donated their services. The second was given by Leonard Borwick, the third by Fanny Davies, while Adela Verne will bring the series to a close.

we gathered our little party and guides and started out. The country has only a few short railroad lines and there is none along the route to the west coast.

"There were no carriages to be had and only a few automobiles in Bogota, so we were forced to travel on horseback. We started out of the city in a machine, but it was terribly dangerous to ride, with huge mountains on one side and bottomless precipices on the other. The first night we found ourselves near a tiny town with a broken machine. The town afforded no room for strangers and we slept in the chapel among the saints. Another time we counted ourselves lucky to be able to stretch out on a big billiard table. And the food! Many is the time we were glad of any thing that might be offered us. I hate to think of it now.

Boiled rice, bananas and mazamorra (a kind of grain) are the principal articles of food. Just after we left the capital the rainy season began, so that the mountain paths were very slippery and dangerous.

"At Ajonida we gave our first concert of the tour. It was in the open air and before we had half finished the rain poured down in torrents. But the people did not seem to mind, for they stood around under umbrellas and we sang with the rain for an orchestra. In Manizales we found a fine little city, splendid old churches and people with a deep love and fine appreciation of music. This was true all through the country.

"It rained, rained, rained and there was two meters of mud in a great many places, making it difficult for the mules to get through.

"I was thrown from my mule and sunk up to my shoulders in the mud. No one could get to me to help me. With the aid of ropes and sticks I was able to pull myself out. I thought it the end.

"At the end of October we closed the tour in the mountains with a concert at Santa Marta and then had a wonderful five-day trip on the beautiful Cauca River to Cali."

Famous Tenor, Masini, Gives Trophies to His Native Italy

Word comes from Rome that Angelo Masini of Forli, a once famous Italian tenor, has presented to the Italian Exchequer a number of gold and silver souvenirs received in the course of his career as an opera singer. The souvenirs include a large number of diamond rings, scarfpins, several heavy gold watch chains and silver articles, presented to him by South American admirers. The gold objects weigh nearly two pounds and the silver ones nearly 155 pounds.

Uhlans" by Bohm, "Trot de Cavallerie" by Spindler, little *genre* pictures which are favorites alike with teacher and pupil. But the great battle pieces of more serious musical value are not over-numerous.

Franz Liszt (1811-1886) contributes his "Battle of the Huns" (it exists for four hands), inspired by Kaulbach's great historical painting of the struggle between the Pagan Huns and the Christianized Romans. Just as Beethoven used British and French national hymns as conflicting thematic material, so Liszt employed an old hymn, "Crux fidelis," and a "Hun" (in the older, not the modern sense of the word) motive, and developed them against each other. And Tchaikowsky has done the same in his stirring "1812 Overture"—also effective in its arrangement for four hands—which has been considered a tone-picture of the Battle of the Beresina. Here the "Marseillaise" and an old Russian folk hymn struggle against each other in the turmoil of battle, and the triumph of the latter expresses the defeat of the foe.

Chopin's "Revolutionary Etude" is supposed to portray the combat between Polish patriots and Russian soldiers in the barricaded streets of Warsaw, and Massenet has some rousing battle-music in his operas "La Navarraise" and "Thérèse," which have been arranged for piano.

It should not be difficult to make up an interesting recital program of "Battles at the Keyboard" and one which would afford plenty of contrast in style and even treatment of subject.

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Inspiring Talks at Newark Musicians' Banquet



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Prominent Musical Factors Gathered at the Annual Banquet of the Newark (N. J.) Musicians' Club

NEWARK, N. J., June 10.—The third annual banquet of the Newark Musicians' Club was held recently at the Down Town Club. In addition to members of the club, the Lyric Club, the Orpheus Club, the Newark Choral Society of Orange and the Women's Choral

Society of Jersey City were present. Thornton W. Allen, who had been president of the Musicians' Club since its inception three years ago, was toastmaster. The guests of the evening were Andres de Seguro, the basso; Mrs. Charles B. Nelcamp, president of the Ohio Chap-

ter, D. A. R.; Arthur D. Woodruff, the choral conductor; Frederick Gunster, the tenor; Augustus Post, formerly president of the Aero Club of America; Alexander Berne, newly elected president of the Musicians' Club, and John A. Campbell, the new vice-president.

The feature of the evening was Mr. de Seguro's address. The Spanish singer

said that music would be the regenerating force which would bind the exhausted nations of the world together after the war, and which would restore peace and friendship.

Mr. Allen, in his opening remarks, called attention to the wonderfully rapid growth of the Musicians' Club and to its great service to the community.

COMIC OPERA BY OMAHA MAN

New Piece by Professor Reese Sung in Oratorio Form by Musikverein

OMAHA, NEB., June 7.—"Sylvester," a tuneful comic opera by Professor Reese of Omaha, was presented in oratorio style by the Omaha Musikverein at the club house on Sunday afternoon.

The opera abounds in captivating melodies and stirring rhythms. Professor Reese is a composer of orthodox tendencies and in his straightforward way has filled his opera with solos, chorus and orchestral offerings which, both in numbers and interest, exceed in worth the average composition of this style. An early production of the work in opera form is anticipated.

On Sunday the principal numbers were sung by Martha Hoffman, Carl Reese, Carl Stangel, Anna Frenzer, Ferdinand Lehmann, Fred Daiker, Emma Dillon, Peter Laux, Mrs. Gibbs, Mrs. Icken, Hattie Cross, Emma Lamp, Alfred Conrad, Fritz Rieth, Mr. Drews, Carl Schropp and Clinton Miller. The performance, which enlisted the services of an orchestra, was conducted by the composer and was received with great enthusiasm.

E. L. W.

Glee Clubs of Newark High School Give Haydn's "Creation"

NEWARK, N. J., June 9.—Haydn's "Creation" was sung last night by the combined glee clubs of the Barringer High School in the school auditorium. Grace Leeds Darnell, director of music at the school, conducted and also played the organ accompaniments for the soloists, Grace Kerns, soprano; John Barnes Wells, tenor, and Tom Daniels, bass. The piano accompanists were Mabel Baldwin and Ralph Reichenthal. The fine quality of work done in the regular high school course was apparent throughout the performance.

P. G.

Corning Welcomes Noted Artists in Musical Art Society Concert



At Corning, N. Y., after the Musical Art Society Concert. From Left to Right: Mrs. Alexander Bloch, Pianist; Mrs. Charles C. Corwin, Alexander Bloch, Violinist; Mary Whitemark, Charles C. Corwin, Conductor

IN the second concert of this season by the Musical Art Society of Corning, N. Y., Charles C. Corwin, conductor, the club was assisted by Alexander Bloch, the gifted New York violinist, and Elizabeth Parks, soprano. Mrs. Bloch presided at the piano for her husband and Mrs. S. Wolcott was the club's accompanist. The chorus, under Mr. Corwin's

bâton, did excellent work at this concert and soloists and chorus were awarded hearty approval by the audience.

Owing to "the rising cost of publication," the *Music Teacher* of New Orleans, official monthly magazine of the Louisiana Music Teachers' Association, announces that it must discontinue publication. The June issue is the final number.

PITTSBURGH CHORAL CONCERT

Christine Miller Appears with Male Chorus in Red Cross Benefit

PITTSBURGH, PA., June 11.—The Pittsburgh Male Chorus, James Stephen Martin, conductor, and Christine Miller, soloist, gave a patriotic concert at Carnegie Music Hall last Friday night, for the benefit of the Red Cross Society. James W. Cheney, Jr., played the Overture in C Minor, for organ, by Alfred Holmes, as an opening offering.

The contributions by Miss Miller included three Scotch folk-songs, the aria "Adieu, Forêts," from Tchaikovsky's "Jeanne d'Arc," a "Lullaby" and "Day-break," by Eugene C. Murdock. Miss Miller also joined with the chorus in singing "La Marseillaise" and the new "Hymn of Free Russia," by Gretchaninoff. The offerings by the chorus included "Thou Mighty Nation," by Richard Dewey; "Three Greek Songs," by Sir Edward Elgar; Louise Teasdale's "Killarney," "They Cannot Kill the Soul," by Jan Blockx, and others.

Incidental solos were taken by various club members, these including H. T. Ashe, Thomas Morris, Jr., Frederick G. Rogers and Oliver S. Heck. Admirable piano accompaniments were provided by W. Jackson Edwards for the chorus, while Earl Mitchell presided at the organ. Miss Miller sang with her usual charm and expression, and the work of the chorus was highly pleasing.

E. C. S.

Olive Russell, Providence Soprano, to Wed

PROVIDENCE, R. I., June 15.—The wedding of Olive Russell, the well-known soprano, and Walter Gardner Dawley, has been announced for Monday evening, June 25, at the Central Baptist Church, this city.

W. H. L.

ZIEGLER INSTITUTE PRESENTS STUDENTS

Public Examination Discloses High Standards Maintained in School's Work

Under most professional auspices, the Ziegler Institute of Normal Singing gave its annual public examination at Chickering Hall on Friday, June 1. Among those on the Examining Board were Prof. Cornelius Rubner and Maurice Halperson.

The fine program, given under the personal direction of Mme. Anna E. Ziegler and William L. Axt, showed professional ease, splendid voice production and rhythmic style. Harriet Gillette, pianist, who passed the test required for the

second certificate of the institute, expects to graduate next year. Sara Crommer, who sang an air from "Aida" and the solo of the "Inflammatus," assisted by the school chorus, showed fine poise, thorough musicianship and splendid voice control. "Hänsel und Gretel" was acted and sung by Elfrida Hansen as *Gretel* and Ella Palow as *Hänsel*, with routined finish. They had recently given two performances of the whole opera with the Aborn Opera Company. One of the finest numbers on the program was the last scene of "Il Trovatore," sung by Sara Crommer as *Leonora*, Stella Seligmann, contralto; Arthur Bowes, tenor, and Arthur Jones, baritone.

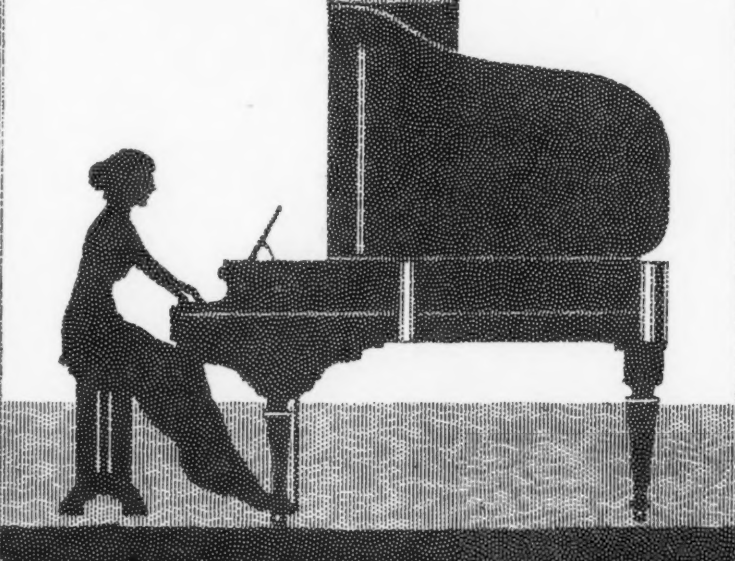
Miss Seligman displayed a real contralto of organ-tone richness. Mr. Bowes, just returned from a professional trip

to New Orleans, sang with rich and round tones up to the high B. As a result of his singing he received a church engagement.

Mr. Jones showed a fine voice and good musicianship. The finest number in the classic style was sung and acted by Evelyn Grobner, soprano, and Florence

succumbed to fatigue after playing the piano at Westfield, Mass., for thirty-four hours and nine minutes consecutively; whereas at Holyoke he had played for forty-three consecutive hours. The New York *Globe* doffs a figurative hat "to Mr. Waterbury—and," as Cicero and Shakespeare would have added, to his hands. But what of the ears of his hearers? If the Marathon pianist has fairly added new qualities to pianistic endurance, other qualities of that department of human suffering have been familiar since the days when Miss Austen's heroines were as wont to call a piano-forte "the instrument" as a modern suburban miss is to denominate her best beau's motor car "the machine."

W. Grant Egbert, president of the Ithaca (N. Y.) Conservatory of Music, makes the announcement of the selection of John Chipman of Boston to head the vocal department of the Conservatory of Music for the coming year.



KNABE
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On the Left, Elfrida Hansen, Soprano, as "Gretel," and on the Right, Ella Palow, Mezzo-soprano, as "Hänsel" in a Scene from Humperdinck's Fairy Opera

Balmanno, contralto, who gave a scene from "Orfeo," by Gluck. The duet was sung with fine phrasing, perfect intonation and splendid rhythm. Two numbers by MacDowell were sung by Catherine Nelson, the Tosti "Good-bye" by Relda Reissmann and "Porgi Amor" by Mozart was given by Dorothy Wolfe. Elizabeth Koven, who studied repertory through the winter, sang two songs by Cadman and Pergolesi. Next was Bessie Macguire, who with dignity and poise sang "Allah," by Chadwick, and "Die Musik," by Franz. Mildred Stolpe sang Rubinstein's "Es blinkt der Thau" and Hildach's "Der Lenz ist da," with clear enunciation and pure high tones. Ella Palow displayed dramatic ability in a "Mignon" air, her tones responding to the emotional demands of the music.

The Ziegler Institute gives to accuracy twenty credits out of a hundred in its counts for certificates; rhythm takes the same rank, the rest of the counts being made up of purity of tone, phrasing, style, control of technique and emotion. The certificates will be awarded in the fall.

The Institute announces a summer season for vocal and dramatic work at Brookfield Center, Conn., also private work at its city studios at the Metropolitan Opera House, 1425 Broadway, New York.

"Marathoning" at the Piano

How pianists retrogress is shown by the performance of J. M. Waterbury, "the Marathon pianist," who recently

ARTHUR SHATTUCK OPENS SERIES IN TOLEDO

TOLEDO BLADE—"Shattuck's Piano Playing one of the Musical Treats of the Season"

"The piano teachers of Toledo presented Arthur Shattuck in a piano recital in the Scott High School Auditorium last Tuesday night, and the affair was found to be one of the musical treats of the season.

Mr. Shattuck is a pianist of international reputation, and he is one of whom America may well be proud. He has technical attainments amounting to virtuosity; he is virile, powerful, intellectual, artistic. His aims are high, and we predict that he will become better and better known.

"His Bach is splendid in its manly strength, its crisp clearness, and an analytical quality evident in all that he did. The Chopin group was full of interest and delight. The player's extraordinarily beautiful scale playing became evident here, as well as the sparkling staccato with which he often dazzles. The modern numbers were brilliantly given. It was delightful to listen again to good piano playing."

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First Season's Bookings

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"Messiah" and "Samson and Delilah"

Prof. Walter Henry Hall, Dir.

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ELMIRA RECITAL

GLOVERSVILLE CHORAL SOCIETY

"Tales of Old Japan"

Arthur Kibbe, Dir.

LINDSBORG FESTIVAL

"Messiah"—H. Brase, Dir.

MONTCLAIR GLEE CLUB

Mark Andrews, Dir.

NEW YORK RUBINSTEIN CLUB

William R. Chapman, Dir.

NEW YORK UNION THEOLOGICAL SEMINARY

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Benefit Concert

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James Stephen Martin, Dir.

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John B. Archer, Dir.

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"Hora Novissima"

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MANY CITIES TO HEAR ELIAS BRESKIN

Engagements of Gifted Violinist Include Appearance with Baltimore Symphony

AMONG the young artists who have made their debut in public this season with marked success is Elias Breeskin, the Russian violinist. This season he has given recitals in New York, Boston, Baltimore, Washington, and in each instance has received serious consideration.

Mr. Breeskin is another of the artists to have come forward in the last few years who have received their training at the hands of Franz Kneisel. He has been in America since 1908, when he came here with his family, following an older brother. The family went to Washington, D. C., where Mr. Breeskin's gifts soon aroused the attention of the Council of Jewish Women in that city. They helped him, and soon after a group of wealthy music-lovers in Baltimore became interested in him. It was decided that he be sent to Europe to continue his studies—he had already studied at the Imperial Conservatory in Cracow in Russia—when Harold Randolph of the Peabody Institute took Mr. Breeskin to Mr. Kneisel. Mr. Kneisel accepted him as his pupil and in 1915 he graduated from the Institute of Musical Art, winning the James Loeb prize and highest honors.

During the coming season he will be heard in thirty concerts and will give



Elias Breeskin, Gifted Young Violinist

recitals in the principal cities, several in New York City. He has been engaged as soloist with the Baltimore Symphony Orchestra, Gustav Strube, conductor. He plans to make known Richard Strauss's Concerto in D Minor, Op. 8, an early work by the great master which is little played, and to make better known the difficult Joachim "Concerto in the Hungarian Style." His tour is being booked by Helen Love, who has for a number of years been the able manager of the Kneisel Quartet.

guson also made many appearances in New York with Mme. Guilbert, and on one occasion, when Mme. Guilbert was indisposed, this talented artist substituted for her at a concert at the Hotel Biltmore.

Miss Ferguson will again spend the summer with Mme. Guilbert and will devote much time to preparing new programs in both *chansons* and concert repertoire.

Bickford Suite for Mando-Cello and Guitar Played at Boston Concert

At the convention of the American Guild of Banjoists, Mandolinists and Guitarists, recently held in Boston, one of the features of the sixteenth annual festival concert was a Suite for mandocello and guitar, composed and played by Zarah Olcott-Bickford and Myron Bickford. The work is in three movements, "In Happy Days," "Lament of the Strings" and "Song of Triumph," and made an excellent impression. Mr. Bickford is one of the board of directors of this guild and is a former president of it. Last year at the convention held in Washington his Concerto for guitar and piano was heard, performed by Mrs. Bickford. These two musicians are working seriously to raise the standard of music for those stringed instruments which have for years been relegated to dance-hall music and college glee and mandolin clubs. In addition to their concert work and teaching, they are department editors of *The Cadenza*, a journal devoted to the interests of the fretted instruments.

Simple Church Music Best, Says Matthew Lundquist

ONEONTA, N. Y., June 10.—In a lecture given at the Lutheran Church of the Atonement on May 31, Matthew Lundquist, organist and choirmaster of a Swedish Lutheran Church at Kane, Pa., expressed his opinion on so-called "hymns," which the hymn-makers have filched from operas and popular music. Because of the memories attached to all kinds of music, the speaker said it behooves people to be careful what kind of music is played in their homes, their churches and public places. He deplored the fact that the church music of the present time is not so grand as that of an earlier period.

Galli-Curci, Miss Wilson and Grainger Booked for Maine Festival

BANGOR, ME., June 3.—Final arrangements and additional artists for the twenty-first Maine Music Festival to be held Sept. 27, 28, 29 and in Portland, Oct. 1, 2, 3, have been announced by William R. Chapman, conductor of the Festivals, and are as follows: Margaret Woodrow Wilson, soprano, daughter of President Wilson; Mary Warfel, harpist, and Olive Marshal. Margaret Wilson and Percy Grainger will appear as the stars on Red Cross Night at the Festival. Miss Wilson will appear in place of Julia Culp, the noted Dutch contralto, whose engagement for the festival had previously been announced, but whose return to this country from Holland in time for the festivals is most uncertain. The other artists include Amelita Galli-Curci, Percy Grainger, Ethel Frank, Vernon Stiles and Duncan Robertson. J. L. B.

MARYSVILLE (O.) CHORUS PERFORMS NEW "OMAR"

Mr. Houseley's Setting Praised—Miss Schutz, Miss Kerns, Mr. Campbell and Mr. Maitland Assist

MARYSVILLE, OHIO, June 4.—The spring festival which took place in this city on May 31 was of unusual interest. The feature was Henry Houseley's "Omar Khayyam," which was given its initial performance by the choral society. It proved a splendid setting of the famous poem, realizing the latter's dramatic portions in striking fashion.

As soloists there were heard Grace Kerns, soprano; Christine Schutz, contralto; John Campbell, tenor, and Robert Maitland, basso, all of whom hail from New York and are under the management of Haensel & Jones of that city.

The society is fortunate in having as conductor Dr. Owen H. Evans, grown old in the work. Dr. Evans's gifted daughter, Edith Evans, acted as accompanist. Without her aid it would have been almost impossible to give such a work. Miss Evans, who is Schumann-Heink's accompanist, has been at her home in Marysville since the contralto's accident. Thus the society was able to secure her assistance.

Plainfield Hears Ysaye in Benefit for Belgian Fund

PLAINFIELD, N. J., June 7.—The home of Mr. and Mrs. Pierre Mali was the scene of a delightful entertainment on Saturday, June 2, when Ysaye, the famous Belgian violinist, was heard in a benefit concert, given by the Plainfield Belgian Relief Society. Assisting was Gabriel Ysaye, son of the violinist and himself a violinist of high rank, and Hubert Linscott, baritone. A large audience was present and expressed its delight in enthusiastic fashion. Admirable accompaniments were supplied by Marcel Charlier and Ellmer Zoller. G. P. K.

University and High School Chorus in Tiffin, Ohio, Aided by Soloists

TIFFIN, OHIO, May 29.—The Heidelberg University Oratorio Society, aided by 150 high school students of Tiffin, Frank W. Gillis, director, recently gave a successful production of Mendelssohn's "Elijah" in the Grand Theater. The chorus was assisted by Frederic Martin, bass, New York; John Hoffmann, tenor, Cincinnati; Mrs. Ada Allen, contralto, Tiffin, and Edith Kantzer, soprano, instructor in voice at Heidelberg Conservatory of Music.

Roderick White Concludes Season

During the past season, which has been Roderick White's second in this country and which was brought to a close by an appearance at Alma, Mich., on May 5, the violinist has been heard in the three largest musical centers—New York, Chicago and Boston—besides numerous outside engagements that have taken him before audiences in many of the Eastern and Middle Western States and Canada. Mr. White has also been heard during the season in joint recital with Mme. Povla Frijsh, David Bispham and Jean Verd.

TOUR FOR HARPSICHORDIST

Frances Pelton-Jones to Appear on Pacific Coast Next Season

Frances Pelton-Jones, the harpsichordist, has just completed a successful season, which included appearances in ten different States. In many of the clubs the programs contained songs selected from the classic vocal lore, sung by artist members, with the original harpsichord accompaniments played by Miss Pelton-Jones.

An especially attractive program was that given by the Matinée Musical Club of Philadelphia, which consisted of "An Old-fashioned Rehearsal," written and staged by Mrs. Samuel W. Cooper, vice-president of the club. Miss Pelton-Jones, who assisted in writing the libretto, played *Lady Duffield*, court harpsichordist to Marie Antoinette. *Lady Duffield* was supposed to have visited America to play for Washington and Lafayette in Yorktown, Va., at the close of the Revolution. Her playing and acting of the rôle was voted a success and the club plans to repeat the program.

On June 16 Miss Pelton-Jones gives a joint recital with Arthur Hackett, the tenor, at Pittsfield, Mass., in the Carey Concert Course. In the fall Miss Pelton-Jones will tour the Pacific Coast, appearing in Portland, Los Angeles, San Francisco and Seattle. On this tour she will appear jointly with Octave Blanchard, the charming coloratura soprano.

Miss Pelton-Jones is under the management of W. R. MacDonald of New York.

Giuseppe de Luca, the Metropolitan Opera baritone and Mrs. de Luca are spending the summer at Long Branch, N. J.

LYDIA FERGUSON ENDS SEASON

"Chansonneuse" to Spend Summer Studying with Mme. Guilbert

Lydia Ferguson, the young soprano who was introduced to the New York public as *chansonneuse* last fall, by Mme. Yvette Guilbert, has just closed



Lydia Ferguson, Whose "Chansons en Costume" Have Been Among the Season's Successes

a most active season. In addition to her regular concert work, Miss Ferguson has given twenty performances of the *chansons en costume*, including her New York recital on April 1. Miss Fer-

BEULAH BEACH RECITALS WIN FAVOR

Soprano Will Spend Summer Adding to Répertoire of Excerpts from Operas

BEULAH BEACH, the popular soprano, has just completed the most active season she has experienced since she entered the concert field a few seasons ago. Her recital of "Excerpts from the Operas" in costume has been given in numerous cities during the season and she has also been heard many times in oratorio and concert, including a most successful appearance in the American series at Lockport, N. Y.

Miss Beach was billed to make her debut as *Elsa* in "Lohengrin" at the Brooklyn Academy of Music on April 25 with the Aborn Opera Company, but was taken ill and was unable to fill the engagement. At her recent appearance at the MacDowell Club in "La Chanson de Fortunio," Miss Beach, rather than disappoint the audience, sang the rôle, despite the handicap of her severe illness. Miss Beach will spend the summer at Lake Placid, learning "Butterfly,"



Beulah Beach, Soprano

"Trovatore," "Manon," "Tosca" and "Cavalleria." She has already mastered the soprano rôles in "Lohengrin," "Aida," "Bohème" and "Carmen." Miss Beach will fill a church position while at Lake Placid. She has moved her studios from Brooklyn to 50 West Sixty-seventh Street, New York City.

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NOT CARUSO BUT McCORMACK MUSIC'S GREATEST MONEY-MAKER

Irish Tenor "Sings More, Earns, Spends and Saves More" than
Any Other Artist—A Story to Every Song He Sings—His
New York Home and His Art Collection

THERE are no "lonesome tunes" in Ireland. At least, there are none since John McCormack took the little wild flowers of poetry from the peat bogs where Tom Moore left them. The man from Athlone has gone singing to multitudes around the world. He is the first musician to surpass Caruso as a money getter here in America, the land of free-handed spending for old masters or live prima donnas, or whatever else it likes. Only the other day, says the New York Times, McCormack faced the greatest throng of his career out in San Francisco's 10,000-capacity municipal auditorium, that paid \$13,258 to hear him.

The famous figure of \$26,000 when Jenny Lind landed at Castle Garden was obtained by auction sale, and the Swedish nightingale's share of \$10,000 went to New York charities. Patti was dumb without a \$5,000 certified check. McCormack's starting fee is \$3,000, where Caruso's, modestly stated, is "at least \$2,500" in opera and much more outside. Across the continent, as at Shreveport, La., recently, a date from the Irish tenor pays the deficit in local treasures left by less favored stars. It would interest some people to know whose deficits he paid with \$8,000 houses recently in Omaha and Milwaukee.

John McCormack sings more, earns, spends, and saves more, 'tis said, than any other captain, general or feminine Jeanne d'Arc of musical industry to-day. His managers, who helped to build up his great following, naturally don't tell all they know. But his present season looks like \$300,000 to shrewd observers on the outside. Last year McCormack made more money than anybody in "talking machine" records. It was \$134,000 then, and it will pass \$150,000 this year. As in Caruso's case, the piling up of penny profits from far-away places has come to overshadow even the dollars drawn from audiences here.

The highest number of song records sold is also McCormack's. Caruso gets 15 per cent on some; that is, he has his 50 cents whether it's a \$3 or \$5 sale. The Italian is the "hare" and McCormack is the "tortoise," whose 10 per cent flat rate rolls up top figures at the finish of the race. His "Sunshine of Your Smile" in thirty days caught \$120,000 ready cash, which meant for the singer \$12,000 for one song in one month. "I Hear You Calling Me" was the biggest record seller in any country at any time; issued five years ago, it is in as much demand now as the first season.

The Tenor's Youth

Like his hero in Handel's newly discovered air of the "Poor Irish Lad," McCormack started life without a fortune and has traveled far. There the resemblance stops. He does not "weep where nature smiles," nor do all his kinsfolk "lie beneath the sod." His Irish parents came from Sligo to Athlone in the valley of the Shannon, where the father worked in a woolen mill until the famous son took father and mother both to a fine place of their own at Greystones in the suburbs of Dublin. He has two sisters married over there, another a nurse in the chief city, and the youngest in school yet.

As usual among singing folk, there's a yarn that one of John's brothers had the better natural voice, but the fairies at birth didn't put the artistic impulse into that other fellow's soul. John McCormack just sang because the music was inside and it had to come out. He grew up in Athlone, a town of 15,000 population, all of whom might turn off an Irish tune upon occasion. Apocryphal, perhaps, is the story that he was suspended from a priest's school in Sligo because he would stay out nights, serenading on the lake. But the schoolboys there believed it.

There's another story that hasn't been told in America, according to one of the tenor's friends. "An old fiddler and a ballad singer," said this man—adding that Ireland is full of such odd characters—"stood on a street corner of a 'fair' day in Athlone selling 'twelve songs for a penny.' The 'kid' of 8 or 9 years heard and followed them. He was

learning to be a minstrel boy in Mullingar, two days away, when the family at last heard of him. John got no licking. They were glad enough to have him back home after they'd been dragging the Shannon for their boy. Perhaps they'd heard of your Charlie Ross. At any rate, that's when McCormack learned his first ballad," the speaker concluded, "and it was 'Molly Brannigan' that he sang when he came home." At 18 years the future tenor went up to Dublin to take examinations for the customs service. He lodged with an old college mate, Dr. Dalton, who took him to Vincent O'Brien, the organist. "Man, there's a fortune in that voice," said O'Brien; "don't think of any other career but a singer."

The song that reached the musician's heart was "Then You'll Remember Me," from Balfe's opera, "The Bohemian Girl." Thanks to these friends, the unknown youth was entered for the annual Feis Ceoil and carefully groomed for that contest. He carried off first prize with Handel's aria, "Tell Fair Irene," as so often since "The Snowy Breasted Pearl." This was his first ballad in America, too, at the Manhattan Opera House on a Sunday night in 1909, when Oscar Hammerstein was consul.

McCormack always had a curious feeling about a little incident that happened to him out in Australia. Long famous then, he had given a concert one night, when an old fellow in shabby clothes but with an air of refinement turned up at the stage door and, after handing a bit of paper to the tenor, disappeared. The note bore eight lines of verse, ending: "Back the faith of childhood bring—Minstrel Boy, I've heard you sing." Something in the man's face as he "beat it" away suggested that other minstrel whom the little John had once followed from Athlone to Mullingar.

McCormack, at any rate, got the idea that it was the old man from back in Ireland, and he believes so to this day. As an associate of his later career puts it, there's a story to every song. Take "The Irish Emigrant." When McCormack went a-courting in Dublin his future father-in-law, a busy man, used to join the Foley family party at the close of the evening and always ask for that old tune, to the words "I'm Sitting on the Stile, Mary." Every time the tenor repeats it he lives over the scene in that little Dublin parlor. "I've seen him come off the stage," said a man, "with tears in his eyes after the song, so that he couldn't take an encore."

Year's Study in Italy

When he first sang "Mother Machree" in Sacramento he broke down completely and would not finish. Yet his "effects" are not all impromptu. McCormack spent a year or more studying in Italy. "Not that the teaching is better," he once explained, "but I could live 500 years over there for what it costs for one year in New York."

His Milan maestro was Sabbatini. "Good old man that he was," said the pupil, "he told me, 'God placed your voice, it's best I leave it alone.'" The old schoolman put him over the high scales, saying, "That is the bridge you must cross." He made his first operatic appearance at a suburban theater near Genoa in Mascagni's "Amico Fritz." On his next chance, in "Trovatore," he opened his mouth for a top note that wouldn't come, but the orchestra noise covered it and the audience gave him an ovation. The following night he sang the note and got hardly a hand.

At his third opera, "Faust," in another small town, he walked off the stage in terror. An impresario explained to the Italians, who can be "the cruelest public in the world." The house was amused and flattered by the young man's fright, and when he came back their kindly attitude carried him through to the end.

In America generally, as here in New York, his audiences nowadays run often as high as 7000 persons, clamoring for the popular old songs. He has stuck to his guns in the matter of classic training, singing Mozart best, perhaps, and sometimes Beethoven, Schubert, Brahms, always in English; even the Russian Rachmaninoff, or serious pieces by his American friends.

At his home in New York, overlooking Carnegie Hall and the approaches to Central Park, an interesting family

surrounds the big man of the concert stage. If the youngsters and their mother and aunt are out there are reminders of them at the entrance door. Marble busts of nine-year-old Cyril and seven-year-old Gwen are in the hallway, gazing in mild surprise at a housewarming "Romeo and Juliet" by the great Rodin. The children's sculptor, Mario Korbel, has also done McCormack in a brown study faithfully reproduced in bronze.

The Rembrandt Collection

There are paintings by Goldbeck of Mrs. McCormack, dark-haired, in a crimson gown at the door of the pink and gold drawing room, and life-size, all in white, in the studio. This last is the room of the Rembrandts. As you enter a ruddy-cheeked girl, Rembrandt's sister, smiles at you from the opposite wall in her headdress of tiny jewels, big earrings, soft collar, and dark gown. The old "Burgomaster," also called "The Rabbi," is alongside beyond a mantel that holds only a colossal antique enamel clock.

There's a reason for the Rembrandts. It's the children again. "Do you know," explained their father to a visitor the other day, "these youngsters already can talk to you about this 300-year-old little lady, and her brother who painted her, as familiarly as they speak of their cousins in Ireland. That's worth a lot to them. I count the pleasure we get from pictures like that as my interest on the money I'd otherwise put into bonds. We don't know what the war is going to do to some securities, but the value of the pictures is permanent and can't be touched."

Published reports said the "old masters" had caught McCormack's fancy to the tune of a quarter million or so. When the art dealers announced his purchases the tenor was pestered with questions as to the price. "One fellow," he recalled, "got quite angry because I wouldn't tell him, and said it was 'a semi-

public matter.' I told him that might be true, but the 'other half' was my own private business." These canvases were 15 to 20 in. high, and experts guessed their value around \$10,000 an inch.

Across the room from the two priceless heads of the collection hung one of Whistler's famous "Nocturnes," a river of gray, with distant shore and splashes of lights. The American's work was held for thirty years by an English family, who had now sold it overseas for perhaps \$30,000. To show the arrangement of soft tones, McCormack turned out all lights in the room but one, leaving in darkness his lawyer, who was at the moment preparing an application for American citizenship that the tenor filed with the courts over in Philadelphia a few days later.

There were other pictures; next to the "Burgomaster" a pair of quaint peasants by David Teniers, equally aged, and in a corner by Rembrandt's sister. Corot's "Bathing Nymphs," quoted at \$20,000 in the sale of Andrew Freedman's collection. In the hall was Blakelock's "Spring Rock Cove," with more by other artists, and in the dining room bright-flowered scenes from Ireland by Mary Carlisle and a landscape by J. F. Murphy.

America has been McCormack's home for three years continuously since the war, and he expects to be a citizen in two years more. The matter has been under consideration much longer than that, however, having been proposed when the tenor was in Washington during the Administration of former President Taft, who, indeed, offered to be his sponsor.

McCormack seriously hopes to retire from the stage by the time he's 40, and take an interest in public affairs—perhaps run for office—who knows? He might play the fiddle, for he is the possessor of Wieniawski's own Guarnerius; or even try literature, for he lately paid \$2,400 for Eugene Field's manuscript of "Little Boy Blue."

THE ART SUPPLEMENT KITTY CHEATHAM

IT is given to few artists as to Kitty Cheatham to read the signs of the times and to interpret them in spirit and in beauty. Reviewing the career of Miss Cheatham, who is the subject of the Art Supplement accompanying this week's issue of MUSICAL AMERICA, it will be recognized how infallibly this American woman has always served as a beacon light of the eternal verities, how completely she has been the revelator of the most pressing needs of the hour, how penetratingly she has discerned its messages and brought them home to those of lesser vision. To-day, in a crucial and awful hour, she understands the significance of matters as can only a great soul. She perceives in the present darkness the presage of a glorious and enduring light of resurrection, the universal travail that precedes the emergence of a new consciousness. It is not a time for the exploitation of the trivial and the superficial and Miss Cheatham is busy to-day with the labor of showing

forth the great issues of the hour.

To this end she has been collaborating with the moving spirits of the Community Chorus. From the start she recognized the tremendous significance of the forces embodied in this and from the start she affiliated herself with it. To her enthusiasm, to her example and incentive the whole movement, with its tremendous significance, owes vastly more than the average person realizes.

It is through Miss Cheatham that a number of the chorus's most famous songs—including the uplifting and illuminating national hymn, "Our America," by Augusta Stetson—have been brought to Conductor Barnhart's attention. And Miss Cheatham has worked arduously with and for these people who sing for the joy, the sense of fraternity and the elevating happiness of co-operation, since the organization was founded. When the chorus presented the "Creation" at the New York Hippodrome recently Miss Cheatham not only took part in the oratorio, but delighted her hearers beforehand by relating some facts about Haydn and his masterwork and at another time during the evening impressed them by her singing of Mrs. Stetson's "Love's Lullaby." The solemn attention of the vast gathering was a wondrous tribute to the force of the message she declared.

MUSICAL ARTISTS HEARD ON "ALLEY FESTA" PROGRAMS

Kitty Cheatham, Thomas Chalmers and
Yvonne de Tréville Appear in
Allied Relief Benefit

MacDougal Alley, famous haunt of New York sculptors and artists, doffed its air of Old-World quiet on Thursday, June 6, and for five days became a Neapolitan street, adding, as a result, thousands of dollars to the coffers of the Allied Relief funds. Among the musical artists appearing at the "Alley Festa" were Thomas Chalmers, baritone of the Metropolitan Opera Company; Kitty Cheatham and Yvonne de Tréville. Mr. Chalmers and Miss Cheatham were heard on the opening night of the festa, "American night," when the proceeds went to American Red Cross work. The baritone gave three Italian arias, supplementing his offerings with several encores. Miss Cheatham introduced the new "Our America" hymn, music by Augusta C. Stetson, to the accompaniment of Sousa's Band, which was led by the March King. Mr. Chalmers gave his program first on the balcony of Mrs. Harry Payne Whitney's studio, which had been transformed into a Venetian garden, and later for a group of invited

guests in a private apartment of the studio.

Yvonne de Tréville was the star of the festa on "French night," singing "The Bells of Rheims." The offering was so successful that every copy of the song had been disposed of by the Patriotic Song Committee an hour after Mlle. de Tréville's program was given. The singer added the "Star-Spangled Banner" to her offerings, gowned in a costume representing the flags of America and France.

Mayor Mitchel opened the festa with a stirring appeal for liberal contributions, both to the patriotic funds which the festa had been planned, and for the "Liberty" booth, which gathered in thousands of dollars for the loan during festa week.

Kind Words from Ohio

To the Editor of MUSICAL AMERICA:

The last issue of MUSICAL AMERICA has just arrived. I read with pleasure your splendid account of our third annual May festival. I wish to thank you most sincerely. Wishing MUSICAL AMERICA great success,

ERNEST HESSER,
Director of Music.

State Normal College,
Bowling Green, Ohio,
June 4, 1917.

ITHACA ENTERTAINS SIGMA ALPHA IOTA

Annual Convention Shows Rapid Growth of Society—To Form Pan-Hellenic Association

ITHACA, N. Y., June 9.—At the recent annual convention of Sigma Alpha Iota Sorority, held in Ithaca, preliminary steps were taken toward forming a National Musical Pan-Hellenic Association.

Officers for the ensuing year elected at the convention were: President, Mrs. F. A. Mangang, Ithaca; vice-president, Rebecca Alter, Cincinnati; recording secretary, Eleanor Walker, Cincinnati; corresponding secretary, Ina Williams, Ithaca; treasurer, Jeanne Bresler, Detroit; traveling delegate, Mrs. E. S. Sherrill, Detroit; historian, Francis Yaw, Topeka; editor of *Pan Pipes*, Hazel Sparks, Boston.

Sigma Alpha Iota is a national honorary musical organization, which had its beginning in the University School of Music at Ann Arbor, Mich. On June 12, 1903, in the University School of Music at Ann Arbor, the first chapter of the society was organized, and on Dec. 1, 1904, articles of association were signed by Minnie M. Davis, Elizabeth A. Campbell, Frances Caspari, Mabel Ross Rhead, Ella S. Babcock, Elsa Stanley, Leila Farlin, Nora C. Hunt, Fredreka B. Howland, all of Ann Arbor. On Dec. 15, 1904, these articles were filed with the Secretary of State.

The principal object of the society is to promote and to dignify the musical profession and to establish friendly relations between musicians and musical schools in America. Mme. Louise Homer was the first honorary member elected to the sorority, and the first national convention was held in Ann Arbor in June, 1907.

There are now fourteen active chapters located in the leading conservatories and colleges throughout the United States, comprising a membership of more than 400 active members, with approximately three times that many alumnae. There are alumnae associations in many parts of the country. The chapters are located in the following places:

Alpha, University School of Music, Ann Arbor, Mich.; Beta, Northwestern University School of Music, Evanston, Ill.; Gamma, American Conservatory of Music, Chicago, Ill.; Delta, Detroit Conservatory of Music, Detroit, Mich.; Epsilon, Ithaca Conservatory of Music, Ithaca, N. Y.; Zeta, College of Musical Art, Indianapolis, Ind.; Eta, College of Music of Cincinnati, Cincinnati, Ohio; Theta, School of Music, Topeka, Kan.; Iota, Cincinnati Conservatory of Music, Cincinnati, Ohio; Kappa, University School of Music, Lincoln, Neb.; Lambda, New England Conservatory of Music, Boston, Mass.; Mu, Wesley Conservatory, Grand Forks, N. D.; Nu, James Milliken Conservatory, Decatur, Ill.; Xi, Lawrence Conservatory, Appleton, Wis.

Qualifications for admission to this organization are along most rigid lines. Sigma Alpha Iota is a member of the National Federation of Musical Clubs and is building at Peterborough, Vt., a Sigma Alpha Iota MacDowell Memorial Building. Local chapters of the sorority are members of various local civic bodies, such as City Federation of Women's Clubs, and are continually working in all branches for musical and civic betterment.

The official organ of the society is

MME. LAURA E. MORRILL

Teacher of

LILLIA SNELLING

(Spring tour, 1917, St. Louis Orchestra)

ETHEL FRANK

(Engaged for Maine Festival, 1917)

JESSIE PAMPLIN

(In America, 1917-18, from successful seasons in Buenos Aires)

CLAIRE LILLIAN PETELER

(Soprano, recent concert Mozart Club, with Caruso—joint recital with Godowsky, Mozart Club, 1917).

Studio, Hotel Majestic,
W. 72nd St., at Central Park,
New York City.

DEVELOP CHORUSES IN NEW JERSEY SCHOOLS



Glee Club of the East Orange, N. J., High School, Which Won the Interscholastic Glee Club Contest Held Recently in New Jersey. No. 1—Bertha Clement, Supervisor of Music in East Orange School's. No. 2—Ida Krieg, Assistant Supervisor of Music. No. 3—Edwin Roemer, Conductor. No. 4—Marjorie Gifford, Accompanist. The Inset Shows Miss Clement

AS a stimulus to the developing of good choral societies in the public schools of New Jersey, the alumni association of that State, representing Hamilton College, recently conducted an interscholastic glee club contest. Choruses from five schools participated in the competition which was held in the Central High School of Newark. The contestants were the choirs from the Central High School, Newark, of which R. A. Laslett Smith is director; Dickinson High School of Jersey City, of which Moritz E. Schwartz is director; East Orange High School, of which Bertha Clement is director; Lincoln High School of Jersey City, of which Moritz E. Schwartz is director, and the South Side High School of Newark, of which

Leonard B. McWhood is director. The judges were Robert J. Hughes, Hubert P. Main and John R. Thomas.

The East Orange chorus was awarded the trophy, a handsome silver cup, which will be contested for annually. Miss Clement, who has been doing notable work as supervisor of music in East Orange, organized the glee club four years ago and has enjoyed the assistance of Ida Krieg, assistant director of music in the high school.

Neidlinger's "The Endless Song" and an adapted "School Song" were the two numbers which were given by the East Orange singers.

The excellence of the singing done by this chorus is evidence of the comprehensive study of music for which Miss Clement has labored unceasingly. "We

have had great success with our courses in musical appreciation and harmony," said Miss Clement to a *MUSICAL AMERICA* man the other day. "Those of us who are striving to place the serious study of music on a plane equal to academic subjects have many handicaps to overcome. In New Jersey we hope some day to have private music study recognized by the school authorities as a basis of regular credit. In the meantime we are helping our musically inclined pupils individually as much as we can. We are especially gratified over the success of the glee club, as one of the points upon which particular stress has been placed has been tone quality. We think that it is due to the regard for this important factor in choral singing that our chorus won."

called the *Pan Pipes* and is edited this year by Hazel Sparks of Boston.

Upon the list of honorary members will be found the following:

Clara Butt, Johanna Gadski, Frieda Hempel, Louise Homer, Elsie Ruegger-Lichtenstein, Christine Miller, Olga Samaroff, Mme. Sembrich, Amelita Galli-Curci, Olive Fremstad, Julia Claussen, Florence Hinkle Witherspoon, Corinne Rider-Kelsey, Margaret Matzenauer, Eleanor Spencer, Gertrude May Stein.

N. G. B.

Mme. Galli-Curci Made Honorary Member of Sigma Alpha Iota Sorority

BOSTON, MASS., June 9. — Mme. Amelita Galli-Curci was recently initiated into honorary membership of the Sigma Alpha Iota Musical Sorority. The initiation service took place June 8 at the Copley Plaza Hotel, Boston, the Lambda Chapter of the sorority presiding. Mme. Curci was most cordial and gracious to the members and presented each with an autographed picture of herself, as well as a group of her pictures for the sorority chapter room. The Lambda Chapter is located at the New England Conservatory of Music, and is one of fourteen chapters of the national organization.

National Association of Organists Plans Outing to West Point

The National Association of Organists plans to have an outing to West Point on Saturday, June 16, to visit the organ and chapel there. Mr. Mayer, the organist at West Point, has promised a fine reception for the members of the association and their friends. Clifford Demarest, F. A. G. O., chairman of the N. A. O. committee, has issued announcements of the outing.

John S. Duss, formerly of the communist organization known as the Harmony Society, at Economy, Pa., underwent a serious operation in Mount Sinai Hospital, New York, on June 5. Mr. Duss several years ago converted Madison Square Garden into a quasi-reproduction of Venice and directed the Metropolitan Opera House Orchestra in a series of concerts.

GRACE WHISTLER TO TEACH IN CHICAGO DURING JULY VISIT



Mme. Grace Whistler, New York Vocal Instructor

Completing a busy season of teaching in New York City, where she is well established in her studios on Fifth Avenue, Mme. Grace Whistler, who was associated with the musical life of London, Paris and Milan prior to her return to America, is to spend the month of July in Chicago (in which city she used to make her home) on her way to the Pacific Coast.

While in Chicago she will devote her time to teaching and already a number of that city's prominent teachers and singers have arranged to work with her. In addition to these she is to accept a number of serious students. During the win-

ter just passed Mme. Whistler has had her time completely filled with her teaching in New York, and she has also made several concert appearances, among them one as soloist with the Beethoven Society at the Ritz-Carlton. She is to devote her time almost exclusively to teaching next season.

Ernesto Berumen's Success as Pianist and Teacher

Ernesto Berumen, the young pianist, has had a busy season, having appeared several times in concert in addition to teaching a large class. He appeared with success with Mme. Martha Phillips, wife of the famous painter, at their home; also at Flushing, L. I. Mr. Berumen also gave two recitals of great scope, beginning with the classics and ending with the most modern Russian composers. These programs were given at the Music School Settlement and at the New York Art Club. Mr. Berumen presented a number of his most advanced pupils in recital recently at Studio Hall, upon which occasion their brilliant technique and well schooled musical style brought much credit to this young artist. Mr. Berumen's first New York recital will take place in Aeolian Hall in January, 1918.

Raymond Havens's Art Delights New Bedford Audience at Memorial Day Recital

NEW BEDFORD, MASS., June 2.—Raymond Havens, the Boston pianist, gave a recital here on the evening of Memorial Day in Duff's Hall. He played the following program:

"Carnaval," Schumann; Ballade, A. Flat, Etude, E Major, Scherzo, B Minor, Two Preludes, Chopin; Le Vent, Alkan; "At the Spring," Liszt; La Campanella, Paganini-Liszt.

Mr. Havens's musicianly and artistic performance was greatly admired by a large audience. His fluency of technique in the Alkan piece and his complete comprehension of Chopin were conspicuous features of an excellent performance.

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

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For Canada 4.00
For all other foreign countries..... 5.00

New York, June 16, 1917

THAT POPULAR WAR SONG

Everybody is talking about the prospective new war song and the inevitable new national anthem these days, and great is the talk. People who know much or little about music and psychology are writing reams of letters to the newspapers, and the newspapers, on their part, are reminiscing, analyzing, prophesying, conjecturing, counseling and adjuring. The usual prizes have been announced for the most efficacious substitute to the "Star-Spangled Banner." Singers, organists, conductors, educators, artists, financiers, folks with brains and

folks without them tell why the tune or the words or both are good or bad, as the case may be; and when the popular tenor has proved one, the popular conductor, or bandmaster, or organist effectually demonstrates the opposite. Simultaneously a number of individuals set themselves the dubious task of choosing the American equivalent to "Tipperary" from among the transient musical comedy abominations and the indefatigable purveyors to the lowest order of musical appetites grind out fearful messes that shall be to our armies what "There'll Be a Hot Time" was to those in the Spanish war.

The whys and wherefores, the pros and cons, the history, the philosophy, the psychology of this whole matter of musical popularity and popular musicality has been threshed out dozens of times and seems always, nevertheless, to have to be threshed out all over again. For this reason the topic never becomes too trite to deserve attention. The trouble with those who like to argue the matter out along lines of fine and subtle distinctions lies in their inability to face the issue from the standpoint of those most fundamentally affected by it. That the mental and psychologic makeup of an individual reacts to certain musical stimuli in this or that way under a given set of circumstances is no proof whatever that under another it will react in the same fashion. Or that, because one person in the quiet of his own home or the excitement of a popular gathering is moved in this or that way by a certain tune that others will undergo the same experience in the thrall of more trying conditions.

A war song of the "Tipperary" or "Hot Time" type, whether good or bad according to normal judgment, acquires its hold on a body of soldiers by virtue of emotional experiences and associations that cannot enter into the calculations of those not obliged to endure them. Like an individual an army has its preferences, and often these are unaccountable. To many a cool and casual observer there is no more reason why "Tipperary" should have become what it did than dozens of other things, neither better nor worse. The important fact is that it did, and the officious, if well-meaning folks who are just at present hatching army lyrics or losing sleep in anxiety over the troopers' probable choice are but wasting energy. The soldiers only are the arbiters of their musical choice. Things quite without significance to the civilian give certain songs a military value that no amount of premeditation or ingenuity can confer. The war song is a product of emotional response to sensations and conditions truly known only to such as actually live through them. So let the theorists hold their peace. The American "Tipperary" will take care of itself and its advent will be in proper season.

PRIVATE TEACHERS VS. SCHOOL MUSIC

Let us be frank with ourselves. One of the chief objectors to the adoption of more comprehensive music training in the public school has been the private music teacher.

And little can the teacher be blamed if he is acutely concerned in the spread of public instruction. He conjures up visions of depleted classes of hopeless competition with the municipally subsidized music instructors of the public school system. So little wonder, we repeat, that some private teachers have opposed, passively or actively, the growth of the "community system" of training. They have never known the facts.

The truth is that private teaching is intensely stimulated by public instruction. As evidence, view Los Angeles, where a highly developed music training system is in operation in the public schools. The article, "Creating Musicians in the Los Angeles Public Schools," in the last issue, clearly mirrors, we believe, the work in many other cities. And what do we find? The private teachers are among the chief profitters! The school instruction is necessarily class work, in orchestras and other organizations. The pupils who can afford more intensified lessons flock to private teachers, so we are assured. The pupils who have not the means will usually be assisted in some way. Latent talent is developed—but even to sketch the potentialities would fill pages.

The chief defect of the system, as we see it, is the lack of provision to supply instruments to all the pupils. But socialized music training is young and this obstacle will be razed when our political masters are given to understand that the "three B's" are as important as the three R's.

The private teacher? His best hope is in public music training!

Why He Subscribes

To the Editor of MUSICAL AMERICA:

Inclosed find check to pay for another year's subscription. I thought to do without a musical paper this year as a saving in these war times, but your paper has become too much a part of my life to do without it. I must try to save elsewhere.

Sincerely,

E. E. MERCER.

Fairmount, W. Va., May 26, 1917.

PERSONALITIES



Walter Henry Rothwell in a New Rôle

Those who followed with admiration the bâton of Walter Henry Rothwell, when he led the admirable series of concerts given last summer in Madison Square Garden, may occasionally see the distinguished conductor in a new rôle this summer—"conducting" the walking lessons of his small daughter, Claire Liesel. Mme. Rothwell-Wolff is shown in the picture encouraging the efforts toward pedestrianism. In the background is Louis Untermeyer, the poet, whose beautiful lyric forms the text of one of Mr. Rothwell's new songs.

Safford—Invitations have been issued for the marriage of Charles Louis Safford, organist of St. George's Church, New York, to Laura Dean Tappen, on Saturday morning, June 16. The ceremony will be performed in St. George's Church.

Vane—A new milestone in her American career has been passed by Sybil Vane, the accomplished Welsh soprano, who now has a home of her own at Yonkers. During the summer Miss Vane intends to write a novel, presumably on home life.

Elman—Mischa Elman, the violinist, and his family lately migrated from the Hotel Ansonia, New York, to take up summer quarters at the Gayley Estate, Sandpoint, Port Washington, L. I. The estate is situated near the Great Neck summer colony. One of the first visitors at Mr. Elman's summer home was Philip Gordon, his accompanist.

Fischer—Adelaide Fischer, the popular American soprano, is an enthusiastic devotee of the outdoor life. "I begin my day always punctually at 6 a. m.," said Miss Fischer. "In summer I try always to get going at 5.30 a. m. In winter I am up at 6 and so soon as the light permits I am on the road walking. Tennis, fishing and swimming are my favorite sports."

Gatti-Casazza—Giulio Gatti-Casazza, Mme. Alda and Mr. and Mrs. F. C. Coppicus were the guests of the Ringling Brothers and Ottokar Bartik at a performance of the Ringling circus in Stamford, Conn., lately. The guests were "put through the ropes" by their hosts and missed nothing from supper in the circus tent with the performers to pink lemonade during the show.

Ornstein—"There are no discords. Every tone contains every other tone, and the ear easily accustoms itself to hearing them all together," remarks Leo Ornstein in an interview with Sigmund Spaeth, of the *Evening Mail*. "What musicians, both creative and interpretative, need above all else to-day is moral courage," is another of the young ultra-modernist's opinions.

Harrison—To be stuck in the mud of an Iowa country road, compelled to spend the night at a farmhouse, and to have his chauffeur arrested on suspicion of being a train robber is one of the incidents that befell Charles Harrison, tenor, while trying to join the Minneapolis Symphony Orchestra for its recent spring tour. Mr. Harrison has decided to pin his faith to trains in the future, and to avoid short cuts via automobile.

Spiering—Theodore Spiering, the violinist and teacher, has again leased the house at Elizabethtown, N. Y., which he and his family have occupied the last two seasons. Mr. Spiering will not teach this summer, but has planned much work of an editorial and educational character aside from the preparation which his next season's concert appearances will involve. Truck farming will constitute no inconsiderable part of Mr. Spiering's labors during the summer. The artist expects to return to his New York studio, 2 West Eighty-eighth Street, by Sept. 17. His first recital at Æolian Hall is scheduled for Oct. 16.



—Photo by Ira L. Hill's Studio

KITTY CHEATHAM



POINT and COUNTERPOINT

"HOW to Sing 'America'" is the title of a leaflet prepared by a patriotic lady of Orange, N. J. Says the preface to this interpretative guide: "Let us think of each word and feel our hearts throb with love for our country as we sing." All right, let's:

"My country, 'tis of thee, sweet land of liberty, of thee I sing."
[How our hearts should swell with pride.]
"Land where my fathers died."
[We will sing these lines with tender and sad sweet feelings.]
"Land of the pilgrims' pride."
[Bright with animation.]
"From every mountain side, let freedom ring."
[Firm and legato, think of the mountains as a great wall of protection around us.]

And so it goes. 'Tis all right for the lyric "America," but how about the dramatic "Star-Spangled Banner"? The latter might be done with appropriate gestures, thus:

"Oh, say can you see by the dawn's early light?"
[Business of shading the eyes with the hand and peering into the distance.]
"What so proudly we hailed at the twilight's last gleaming."
[Business of saluting.]
"Whose broad stripes and bright stars, thro' the perilous fight."
[Business of holding aloft a flag under difficulties.]

Discovered and sent to us by L. E. W. of Chattanooga:

I went to the theater
Last night
With a friend
And the orchestra
Played "Poor Butterfly"
And he thought
It was the
"Star-spangled Banner"
And so did I
Darn him!

Stranded Passenger—"Who's that singing in there?"

Boy—"That's the stationmaster—'e's got so little to do now, there ain't many trains stop 'ere, so 'e's settin' the timetable to music for the porters to learn when they come back from the war!"
—London Opinion.

SCHUMANN-HEINK
Sings at the Wilcox Farm Dairy Reception today. You are invited. Don't forget the time, 4 to 5. That's when we milk the cows—they like it and we think you will too.

"Above adv. appeared recently in a Denver paper," so John C. Wilcox writes us. "Indicates that dairymen regard Ernestine as some 'milk-shaker.' No, this Milkman Wilcox is no relative of mine. The relation of canned music to the milk-can?"

"Don't you think her voice is improved?"
"Perhaps, but not cured."—Life.

Higher Physiology

[From "How to Keep Well," in New York Globe]

W. S.—Does whistling tend to push the sides of a person's face in?
A.—No; it usually pushes them out.

The cat at the New York Musician's Club, tattles Norbert, is called Debussy because it clawed somebody the first day it was there.

Might Add a "Jug of Wine"

[From an announcement of a band concert at the Friars' Club.]

After a day spent in the country, what can be more refreshing and inspiring than to be comfortably seated and entertained by wonderful music and high-class soloists?

"She's musical, isn't she?"
"She thinks she is."
"Vocal or instrumental?"
"Both. She sings and she's instrumental in keeping away new tenants."

Miss Bessie Smith and Mrs. Will W. Weaver will please with vocal solos, while Miss Cosetta Beard will preside on the violin.
—East Liverpool (Ohio) Tribune.

[From "De Pachmann" by Pallottelli.]

One day at Petrograd, as de Pachmann was walking along the Newsky Perspective, he chanced to meet the Grand-duke Constantine, a musical dilet-

tante, who greeted him with the salutation, "Good day, colleague," to which de Pachmann replied, "Since when have I been a grand-duke?"

A Press Agent's Impressions

[E. L. Bernays in "Conning Tower" of New York Tribune.]

She had been interviewed at all possible times
And sometimes the interviews came at impossible ones,
But it did not matter to her;
As long as the stories were printed and her name was spelled correctly,
So we sent a photographer to the hotel one day
To take pictures of her in her drawing room.
He was an ungentle photographer
Who had been accustomed to take pictures of young women
Coming into the harbor on shipboard, and no photograph was complete
Without legs being crossed or suchwise;
But she did not mind doing even that
If the pictures were published the next day.
He took a great number of her in her salon
And departed happy at the day's bagging.
A great international disturbance reduced all the space available,
And no photographs were printed the next day
Of the great prima donna.
And when I met her at rehearsal she said very shortly,
"Je ne vous parle pas plus" and looked at me harshly.
Was I to blame the international situation for interfering with her pictures?

VIOLINS AND THE WAR

Destruction Wrought by the Fighting Around Mirecourt in France

Wars and calamities of every nature would seem to be in a conspiracy to destroy fine violins. Wherever humanity suffers, says *The Violinist*, there havoc is wrought among man's noblest instruments—violins.

Midway between the great French fortresses of Belfort and Nancy lies the violin-making center of France—Mirecourt. In their fan-like advance upon Paris, the German legions rested their front on Mirecourt. When the Germans were forced back by the Allies, the combined British and French forces deployed through the streets of Mirecourt.

It need not be pointed out that military men are not over-gentle or troubled by scruples of conscience regarding the private property of neutrals which they may pass en route.

Possibly—indeed, quite probably—German soldiers from the violin-making centers of Germany took "pot shots" at the fiddle-shops as they passed through Mirecourt on their advance or retreat, out of a patriotic desire to see Germany triumph in the field of fiddle making.

And it is not improbable that French

and English fiddlers with a religious aversion to machine-made instruments would take similar "pot shots" from different motives. Thus, between two conflicting armies and two conflicting emotions, the industry which Vuillaume established at Mirecourt in the Vosges may have suffered immeasurably from premeditated violence as well as from that violence and disorganization which are the natural accompaniments of war.

Could the original Claude Vuillaume have foreseen that the Vosges Mountains would be the scene of such titanic conflicts between French, German and English peoples, quite probably he would have established his infant industry at a greater distance from the French frontier.

In the burning of Louvain, with its treasures of art and art works of all descriptions, some very fine instruments which were housed in that beautiful Belgian city are known to have been food for the flames, and no doubt many fine instruments were shot full of holes or burnt to ashes along the line of march and retreat of Germans and Allies through Belgium and France.

A concert of Palestinian songs was given by the Hadassah Choral Union, A. W. Binder, conductor, at Wadleigh High School auditorium, New York, June 3. Mr. Binder's pleasing cantata, "Al Naharot Bavel," was presented for the first time. Mischa Violin, violinist, was the assisting artist.



STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

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Omaha School Girls Display Musical Gifts in Concert



Photo by Heyn Studio
Fannie Arnold, Director of the Girls' Glee Club of Central High School in Omaha, Neb., and Her Talented Singers

OMAHA, NEB., June 9.—The Girls' Glee Club of Central High School was heard in concert recently at the University of Omaha, under the direction of Fannie Arnold, with Perl Minick at the piano. Miss Arnold, the pioneer of public school music here, does splendid work with her girls, many of whom she has



Photo by Skoglund

under her instruction during three years of their high school course. The Glee Club numbers twenty-six girls and much charming work was done by them, especially in such numbers as "Doris," by Nevin, and "Murmuring Zephyrs," by Jensen. Several of the girls distinguished themselves in solo work, notably Irene Nelson, Bess Cummins, Charlotte Skidmore, Frances

Brengle and Kathleen German. Trios were sung by Ruthine Douglas, Mildred Allen and Frances Brengle and Gladys Behrens, Mildred Griggs and Ruth Bieber. The Glee Club was assisted by Carl Sibert, tenor (a pupil of Millie Ryan), who sang "Vesti la Giubba" from "Pagliacci"; by Eugene Pakes, violinist, and Edwin Clark, cellist.

E. L. W.

Consider the Swan's Neck If You Would Sing Well

Slender-Necked Persons Incapable of Producing Rich Tones—
Famous Singers Have Necks of Large Proportions—
Beware of the Tight Collar

By DENISON FISH

THE musical world is full of voice teachers who keep reiterating that voice is mind or breath or some intangible thing—teachers who point out that Garcia admitted at the end of his career that his use of the laryngoscope profited him nothing in his search for a short cut to a knowledge of vocal development and who argue from this that the less said about the mechanical aspect of voice, the better; teachers who say that when the ear hears perfectly the voice will respond perfectly to the mandate of the will for that perfect tone, and so on, *ad nauseam*.

No doubt they are nearly right—that it is better to give no thought to the mechanical part of voice during the act of singing but that the mechanical part of voice may not be thought of before or after singing is ridiculous. As well

assert that a violinist may allow some one to fill his violin box with clay and tie ribbons around the neck and play on without giving any thought to his instrument.

That there are mechanical factors in voice no one can deny, and any one possessed with even a weak desire to be scientific in his vocal study ought to have the courage to examine these factors. To the superficial observer there may appear to be more of these factors than there really are. I would hesitate a long time before venturing to give an exhaustive schedule or ultimate classification of them, but there is one mechanical feature of voice to which I am convinced too little consideration has been given—namely that of room or acoustics about and above the larynx or voice box.

If you are so intrepid as to risk thinking of your neck in connection with your voice, collect a few dozen head and

shoulder photographs of famous singers, especially profile and side views, and make some observations. Great singers' necks are broad rather than long. It is no exaggeration to say of certain singers whom I might mention, that they have no neck at all. Singers with long necks invariably have thick, wide and deep necks in proportion to the richness of the voice. It is just as reasonable that nature should insist on certain curves and lines in the neck of a singer, as it is that the violin-maker must conform to certain dimensions and proportions if he expects to make a violin and not a cello or a toy.

Measuring the Voice

Some day a "voice builder" will appear who will base his advertising, at least, on a system of neck development. He will advocate massage and exercises for the neck until it fulfills the requirements of the tape-measure. His studio will be hung with silhouettes in profile of Caruso, Matzenauer and others, which will firmly establish the relationship between depth of neck and wealth of tone. He will demonstrate by his pupils that the straighter the line of the back of the neck from head to shoulders the greater the ease in playing on the voice instrument. He will show that the greater the measurement from the heel of the jaw on one side around the back to the neck to the heel of the jaw on the other side, the more room there will be for resonance and the more overtones in the voice. He will devise a schedule of measurements for all voices from coloratura soprano to basso, varying slightly with the height and lung capacity of the individ-

ual, and will refuse to attempt to "place" a voice, until he has space enough to place it in.

The teacher of this new school of voice development may be an extremist. In the enthusiasm of his discoveries he may think he has discovered the "whole secret of voice." He may lack the sense of proportion which would enable him to realize that he has merely learned how to dig the cellar of voice; that his work, although useful and scientific, is entirely negative, but he will get results and especially with well grounded musicians whose desire to sing came later in life.

Sacrificing Style

In the meantime without going to the extreme of founding a new "school" or acquiring any more unpleasant epithets than necessary, let us call attention to an abuse of the voice in this connection, of which too little has been said by voice teachers—namely, the wearing of tight and stiff neckwear.

The present styles for women do not present a handicap in voice cultivation, but there is no telling what a future season may bring forth. The young man, however, who, between the ages of fifteen and twenty-five wears a stiff white collar "that fits" according to the dictum of a moderately smart haberdasher, is placing a great obstacle in the way of his normal vocal growth and is not much better off than the Chinese woman who binds her feet during childhood. I have photographs of Slezak, Bonci and other singers in low and loose fitting collars, which would hardly be considered dressy, but the wearers of them can sing. One cannot have everything in life.

To have the voice sound well at thirty a man may have to sacrifice looking smart and dressy at the age of eighteen. Because it is a channel for some of the most important nerves and blood vessels of the body, the neck is a peculiarly sensitive part of us as we know from its ticklishness or might infer from the slang phrase "in the neck," but it is easy to squeeze it into a state of insensibility especially if we begin at the age of twelve, as some young men do. After spending several years in training one's neck to exist in cramped quarters, one is unable to tell whether a collar is tight or not. A collar may not feel tight and yet be a positive hindrance to health and vocal development. I have seen scores of young boys running risks of serious impairment to voice or positive deformity by continually erring on the side of too tight rather than too loose in the matter of neckwear.

Tight-Lacing Evil

Among the causes of the dearth of first rate American tenors, I think it would be well worth while for teachers to investigate scientifically the evils of "tight lacing" about the neck. We have not heard nearly enough of the matter. A youth wearing a collar just the least little bit too tight for ten years may mold his neck into such a size and shape that his vocal apparatus cannot work easily, naturally or with the best effect. One of the best vocal teachers I have ever known, a pupil of Garcia and an opera singer, used to keep calling on his pupils for more room in the throat, saying, "The tone is there but your pipes are not open and it can't get out."

Teachers bewail "throat stiffness" as the greatest obstacle to good singing and recognize that it flourishes more among men than women. If the will forces the vocal cords beyond their strength, nature resists this inroad by stiffening or bracing the larger muscles of the throat, but this does not account for all the throat stiffness teachers encounter. Much of it has been acquired by keeping the neck not wisely but too well dressed.

Besides wearing looser lower collars, there is another practice which the would-be singer may adopt with profit to his neck conditions—sleeping entirely without a pillow. Physicians frequently advise patients of all sorts to do so. It is extremely uncomfortable for some to acquire this habit but when one has once learned to sleep without a pillow the added comfort to the neck, and the extra cubic inches of lung capacity, will keep him from ever returning to his former way.

The question of massage and special exercises for the development of the neck, I must leave to the physician-voice specialist. It seems to me that the matter deserves investigation, but no doubt arguments could be raised against it, and I am not possessed of sufficient scientific knowledge to give advice on the matter. There can be no doubt however that singers who have reason to believe their necks are deformed would do well to visit a first-class osteopath.

In conclusion, consider the swan. His neck is long and very thin and when at last his imprisoned soul bursts forth into song, lo! it hath killed him.

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WARE CONCERT AIDS SOLDIERS' FAMILIES

Composer's "Undine" and "Cross"
Given by Long Island and
Brooklyn Singers

GARDEN CITY, L. I., June 9.—Patriotic and prominent women of Nassau County, N. Y., whose husbands, sons and brothers are likely soon to be called to the colors, are taking much interest in the musical part of the movement to establish a fund for the dependent mothers and children of soldiers and sailors from every section of Nassau County. On the night of June 5, Registration Day, the Long Island Musical Art Society gave in the



Photo by Mishkin

Harriet Ware-Krumbhaar, Gifted Composer, Whose Works Were Heard at a Notable Concert in Garden City, L. I.

ballroom of the Garden City Hotel, a Harriet Ware-Krumbhaar concert, under its auspices and also that of the Home Defense Committee of Nassau County.

The one-act grand opera, "Undine," and "The Cross," both by Miss Ware, were given by Miss Ware, with the semi-chorus of the Chaminade of Brooklyn and the chorus of the Musical Art Society of Long Island, comprising seventy women, conducted by Emma Richardson-Küster. The soloists were Mary Jordan, contralto; Florence Martin, soprano; John Barnes Wells, tenor, with Harriet Ware-Krumbhaar, the composer, at the piano.

Members of various military organizations appeared in uniform, which gave a distinct military color to the large assemblage from all sections of the county. Officers from the Hempstead Plains aviation field were also present in uniform as well as men from the ranks. Haskell Coffin, a local portrait painter, contributed an attractive pastel picture for the cover of the program, which was a contribution of Doubleday, Page & Company to the cause.

The concert was a huge success from both the artistic and financial sides. The soloists acquitted themselves nobly and the work of the choruses was of a very high order. Mrs. Küster had them well in hand at all times, maintaining a fine rhythm and an ensemble that was excellent. About one thousand dollars was added to the fund as a result of this concert.

Benefit for Allies Arranged by Countess de Boise Hebert-Tilly

A gala performance that will enlist the services of three Allied nations is being arranged at Carnegie Hall for the week of June 18 by the prominent members of the French, Russian and Italian colonies in New York to welcome the visiting Russian and Italian Commissions. The Countess de Bois Hebert-Tilly has just come to this country to inaugurate the

Allied Exchanges for Arts and Crafts. Prominent among the artistic features of the concert will be a full symphony orchestra under the direction of Oscar Spirescu. The Russian Balalaika Orchestra, a chorus of sailors from the Russian battleship "Variag" in Ukrainian folk-songs; a ladies' chorus of a thousand singing the national hymns of the Allies; the entire Metropolitan School of Ballet in costume dances of the sixteenth, seventeenth and eighteenth centuries; Sascha Votichenko, the exponent of the tympanon; Countess Gina Mozzato of La Scala, Milan; David Hochstein, the violinist; Salvatore de Stefano, the harpist; Max Gegna, Russian 'cellist, and Mlle. Yvonne Garrick of the Théâtre Française, figure on the program. Other artist volunteers are Isadora Duncan, Flora Revalles, of the Ballet Russe; Mlle. Swirskaya, in Russian costume dances, accompanied by the Balalaika Orchestra, and stars of the Metropolitan Opera Company. Count Leon Tolstoi and Captain Ernest Hart of the Russian Army Medical Corps will address the audience.

WHITEHILL AT SPRING LAKE

Seeks Repose at Jersey Resort—Has Appeared with Three Companies

Clarence Whitehill, the baritone of the Metropolitan Opera, recently completed his long season with an appearance at the Buffalo Music Festival with the Chicago Symphony Orchestra. His other May engagements included the festivals at Springfield, Mass.; Richmond, Va., and Oberlin, Ohio, and he also sang at the final concert in the Portland (Me.) municipal concert series. Mr. Whitehill has taken a cottage at Spring Lake, N. J., for the summer.

The distinguished American singer had the unique honor of singing leading rôles with three opera organizations this season; in October he toured with the Ellis Grand Opera Company through Pittsburgh, Toledo, Milwaukee, St. Paul, Omaha, Kansas City, Fort Worth, Tulsa, St. Louis and Cincinnati. Immediately after the close of that long trip Mr. Whitehill opened his season with the Chicago Opera, which continued through November, December and January. His contract with the Metropolitan called for his services during February, March and April. Some of the operas in which Mr. Whitehill earned fresh honors were "Carmen," "Siegfried," "Götterdämmerung," "Parsifal," "Lohengrin," "Tannhäuser," "Königskinder," "Die Walküre" and "Die Meistersinger."

The Maltreated Instruments of Street Music

"I confess that when I hear a 'discord of street sounds,' the perpetrator of it is the last person I'd be sorry for," writes Lawton Mackall in *Judge*. "I am sorry for the composer whose memory is being blighted; I am sorry for myself that I am powerless to avenge the murder; and I am more than sorry for the innocent instrument of the crime. It is helpless; it can only give vent to piteous protestations. How my heart goes out in sympathy to quivering flutes, asthmatic oboes, screeching fiddles, boohooing brasses and palpitating street pianos! Something within me rises at the sight of a yellow-visaged Hawaiian picking on a frail little ukulele, or a piratical looking Italian clawing at a quivering harp as he brutally treads its pedals under foot. They are what deserve compassion. I intend to devote the proceeds of this article (that is, unless my butcher gets wind of my intention in time) to establishing a Refuge for Maltreated Eardrums."

Helps Keep Track of Colleagues

To the Editor of MUSICAL AMERICA:

I have taken your paper for a number of years and feel it has been a great advantage to me, knowing what many of my friends whom I met while studying in Europe are doing in the concert field.

Yours very truly,

ESTELLE HUTCHINSON.

New York City, May 28, 1917.

Notables in Gala Concerts of the North Shore Festival



"Snapped" After Rehearsal at the North Shore Music Festival, Evanston, Ill. From Left to Right: Richard Czerwonky, Concertmaster of the Minneapolis Symphony Orchestra; Florence Macbeth, Soprano; Gustaf Holmquist, Basso; Dean Peter C. Lutkin, Conductor; Marie Sundelius, Soprano; Albert Lindquest, Tenor

THE empty seats pictured in this photograph were destined to be filled at the third concert in Chicago's North Shore Festival, when Pierné's "The Children's Crusade" was given. All the artists in this group played prominent parts in the success of the oratorio. Dean Lutkin was responsible for beautiful choral effects. Richard Czerwonky was the concertmaster in the Minneapolis Symphony Orchestra that did noble work throughout the festival. Florence Macbeth and Marie Sundelius triumphed in their rôles of *Allys* and *Alain* respectively. Gustaf Holmquist was the impressive *Old Sailor* and Albert Lindquest was effective as the *Narrator*.

AMY ELLERMAN WITH LEAGUE

Contralto under New Management for Coming Season

The Music League of America, located in New York City, announces the fact that Amy Ellerman, the prominent contralto, will be under its management during the coming season.

Miss Ellerman is one of the younger

made engagements for her for next season, and is preparing for an extensive Middle Western tour, as well as numerous appearances in the East.

Many Audiences Hear Compositions of Florence Turner-Maley

At the Actors' Fund Fair held recently at the Grand Central Palace, New York, Mme. Helen Goff scored at both an afternoon and evening performance in a group of songs by Florence Turner-Maley. On May 12 Mrs. Marie Bren Kaus sang Mrs. Maley's "Fields o' Ballyclare" before the Tuesday Musical Club in Denver. The Maley group of songs entitled "Just for Children" was given on May 31 by Gertrude Isackes, a tot of six years, for the pupils of Public School 153, Brooklyn. At the afternoon given by Kate Percy Douglas for Mrs. Sarah Baron Anderson at her home on May 24, Mrs. Maley sang some of her songs and also presided at the piano for Earle Tuckerman, baritone, and Jane Savage, soprano, each of whom gave a group. During the second week in June a "Maley Day" took place at Wallingford, Conn., at the home of Mrs. Frank N. Osborne, where programs of Mrs. Maley's songs were heard both in the afternoon and evening. The musicales were given as a benefit for the Red Cross.



Amy Ellerman, Who Is Gaining a Reputation as an Oratorio Artist

singers, and has attracted attention by the beauty of her voice, her marked interpretative powers and the finish of her art. In the past three seasons since she entered the concert field, Miss Ellerman has made numerous appearances in concert and oratorio, and is looked upon as a most capable oratorio artist. A great part of the season just closed has been devoted by her to the making of records for the Edison Company, and she is gaining popularity through this phase of her work.

Her new management has already

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LAETA HARTLEY PLEADS FOR PERSONALITY-FITTING PROGRAMS

Pianist Tells of Her Method of Choosing Works According to Color and Rhythm

FEW will deny that program-making is an art in and by itself, and even the greatest virtuosi have been known to sin against good taste in this respect. It is perhaps particularly true of piano recitals that they are often ruined through no other fault than unhappy choice of the numbers played. So when those astute critics of the Boston press chided their praise of Laeta Hartley's recent recital at Jordan Hall, and commented especially upon her skillfully selected program, a representative of MUSICAL AMERICA called upon her to learn the secret of her success in this regard.

"You know, a musician doesn't usually lay down hard and fast rules in a matter of this kind," she explained, "but is guided rather by a sort of musical sixth sense, how shall I express it?—a musical instinct, which I have found in my case is to be trusted. On the other hand, I do believe that there are certain underlying principles which are very helpful in program-making.

"Of course the first rule is to play a majority of numbers that are suited to the player's style. Some players are much happier in heavy and dramatic pieces, while others do much better with lyrical or poetic numbers. You may say this—I am very strongly opposed to the strained effects that are so often apparent in our concert halls, when musicians attempt to interpret compositions which they are by temperament unsuited to. I think a great musician realizes his limitations. For instance, Wagner, giant that he was as a composer of opera, wrote



Laeta Hartley, the American Pianist

one symphony, and then never another. He was not afraid to see that his forte lay in another direction than the writing of symphonies.

"I have also made it a point to keep my audiences in mind when choosing a program. When I am on tour in the South, if I am playing before a women's club, I select my numbers after consultation with a member of the program committee; again, if I am playing for a college audience, I like to play numbers with an educational value. Of course, a recital in New York or Boston leaves the artist unrestricted in this aspect, for our metropolitan audiences are supposed to be ready to understand the heaviest or the most modern compositions."

Here Miss Hartley paused, and smiled knowingly, as if to ask, "Do they, though?" Then she added, "You know, I am to play at Æolian Hall in October."

Opening a Recital

"I think it is well to begin a program by striking a dominant note so as to arouse the attention of my audience, so I usually play first something rich in volume and not lacking in rhythm. I follow this with something light and graceful by way of contrast. By this time I usually have gained my audience's attention and sympathy, and then I am ready for what I call the major work of my program, a sonata or variations which ends the first group.

"In the course of my program I am careful to strike as many contrasts as possible in the way of varying keys from major to minor, and also by not playing in succession music in closely related keys. It is also possible to change the rhythm and the mood, to change from a composition that is essentially melodic to one wherein the melody is faintly suggested or hinted at, as in the case of so many of our modern works. I like to include always several of the modern composers, for they bring a contrast not only of mood but of treatment.

"Perhaps I can best illustrate all these seemingly incoherent ideas by going over with you this Boston program which Philip Hale and his colleagues in Boston were so kind to praise. I began with a Brahms Rhapsodie, Op. 119, which commands attention by its rich full tones. This I followed with a Waltz (No. 15) by the same composer, which is ineffably charming, and then the Gluck-Brahms Gavotte, which is airy and graceful.

"By this time I felt that both I and the audience were sufficiently warmed up, so that we could all do justice to the larger work, which was in this case the 'Variations Sériuses' of Mendelssohn. My second group consisted entirely of Chopin. The dramatic Fantaisie, Op. 49, the singing Nocturne that has such gen-

tle melody, and finally the brilliant B Flat Minor Scherzo. The third group was devoted to the moderns. I began with Arensky's 'Près de la Mer,' which has a rather sustained melody in the middle register. Then came Paderewski's 'Cracovienne Fantastique,' in *rubato* tempo, and as the name implies, rather bizarre and fantastic. Stojowski's 'Chant d'Amour' brought a fitting contrast at this point, and then I played the fluffy little 'Cache Cache' of Pierné, which reminds me for all the world of a little fuzzy Easter chick. Grieg's 'Mystère,' totally different in character, with all the grim mysticism of the Norse spirit, brought a marked contrast.

"There is something in the quality of MacDowell's music that is akin to Grieg's, and so for my last number I selected the brilliant Concert Etude, which ended the program with plenty of spirit and dash and left my audience somewhat stimulated. You see, all through, I had tried not only to differentiate my numbers through these various elements of contrast, but also to hold them together, so that they seemed to follow along some thread of continuity and made the recital as a whole a complete and well-rounded entity."

Ladies' Club Chorus of Tacoma Closes Notable Season

TACOMA, WASH., June 6.—With the annual spring concert given Friday evening, May 25, in the auditorium of the First M. E. Church, the Ladies' Musical Club Chorus closed a notable year of artistic achievement. Under the efficient direction of Frederick W. Wallis, the work of the organization has been maintained throughout a season that has offered an exceptionally large number of brilliant concerts. For the final event the club was assisted by Hartridge Whipp of Portland, a prominent baritone of the Northwest. Mr. Whipp, appearing for the first time before a Tacoma audience, gave three groups of arias and oratorio numbers, revealing a

voice of exceptional range, dramatic power and tone quality. A huge flag furnished the background for the club chorus, numbering sixty voices, and under Mr. Wallis's direction a beautiful program was given with superb interpretation and finish. Accompanists for the evening were Mrs. Roy Pinkerton and Mrs. Whipp. A. W. R.

Hear Music of New Light Opera by Detroit Woman

DETROIT, MICH., June 4.—The recent rehearsal in the Hotel Pontchartrain of the score of Mrs. Allan H. Frazer's new light opera, "The President of the U. S. A.," charmed a gathering of the composer's friends. Fred L. Neddermeyer directed the orchestra and Mrs. Frazer was at the piano. The score is strikingly well handled and contains several haunting tunes. Mrs. Frazer is a native of Detroit, where she began her musical studies at an early age. Besides a number of light operas, she has composed one grand opera, "Leila." Mrs. Frazer has also two symphonies to her credit. Her comic opera for children, "Dame Firefly," was a success when it was produced here some time ago.

Dr. Hartmann's "Seven Words" Given in Rotterdam

A performance of Dr. P. Hartmann's oratorio, "The Seven Last Words of Christ," was recently given with accompaniment of full orchestra and organ at the Lutheran Church of Rotterdam, Holland, by the Amphion Society, under the direction of Joseph Vranken, its conductor. Preparatory to the outbreak of the war Dr. Hartmann's oratorio was performed in several of the principal musical centers in Germany, England, Austria, Spain and Italy, besides several performances in the United States. The work was written in New York several years ago and, in fact, is published by the house of J. Fischer & Bro.

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"Miss Hotz met the demands of the music (Mendelssohn's 'Forty-Second Psalm') superbly. Her voice was beautifully responsive and sympathetic, carrying always the fragile, delicate sense of immolation which the music required."

The Reading Eagle said of her appearance with the PHILADELPHIA ORCHESTRA at Reading:

"Before the last note of the aria (Wie Nahte mir der Schlummer) had died away tumultuous applause broke through the house, recalling the singer to the footlights again and again to acknowledge the plaudits of a happy audience."

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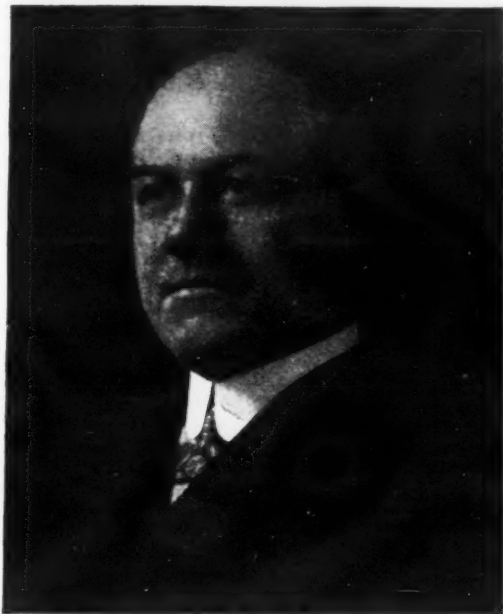
ANALYZES QUALITIES NEEDED BY COMMUNITY CHORUS LEADER

Conductor Whose Work Has Made the Providence, R. I., Chorus One of the Conspicuous Successes of the Movement Tells What Qualities Are Needed and What Pitfalls to Avoid in Choosing a Leader and Developing a Chorus

By JOHN B. ARCHER
Conductor of Community Chorus, Providence, R. I.

[This article comprises a large portion of Mr. Archer's address on "The Community Chorus and Right Leadership," delivered before the recent Conference on Community Music in New York.]

EVER mindful of the danger of making a definition, I should say that the right community leader is a man who combines a love for humanity with a certain knowledge of music and the personality to "put it over." I say a man



John B. Archer, Conductor, Providence Community Chorus

—well, I'm not prepared to prove that a woman cannot do it, but I never see a woman conduct without thinking of how she throws a baseball. I am, however, sufficiently aware of her many attributes that go to make a successful leader to leave the question open.

I believe a man who does community work should first of all be actuated by a free, natural, irresistible love for his fellows. To my mind it's a primal requisite. He should be like *Kim*, the little friend of all the world, his sympathies alert, a chap who meets you rather more than half way, who adapts himself readily to the other fellow's point of view—who loves children and pets disconsolate animals and whose smile is hung on a hair trigger. His every-day brand of democracy should be the kind that gives him a thrill of *camaraderie* when on the street he is greeted by a cheery "Good morning," whether it emanates from a limousine or the high perched seat of a low-gear gasoline tank. The pleasure he gives and gets from his fellows must factor high in his day and, in short, he must have and exemplify what Mr. Wells's *Mr. Polley* calls "the bloomin' joy de Vee." And mark you, this must be spontaneous, unstudied and, above all, free from pose, for no one is more amenable to the charge of insincerity than a man in the public eye who is working upon idealistic lines.

Chorus Must Believe in Leader

Unless he have this spirit in his heart, how can he inculcate it in his chorus—how lead them above the dead level of

the average choral society—how stimulate the fundamental idea of service? With it as a foundation he is receptive soil for every chance seed that means a healthy growth for himself and his flock. First of all then, your chorus must believe in you as a man, in the sincerity of your motives, and they must learn to assay the correct value of your enthusiasms without the aid of the table of logarithms.

After this comes your leader's musical fitness, which is a close second in importance.

When the invitation is sent out to everyone who desires to sing to form a community chorus, who responds? Well, not as a rule the shawl-bedecked immigrant you so fondly hoped you were going to help, not the rather harmless and pleasure-loving "flapper," whom the ladies and society wish "someone could reach," nor the knot of carefree young men who misdecorate the street corners—oh, no! You will get—if you are lucky—a number of fresh young choir voices, but the rank and file will probably be composed of men and women of middle age and past, who at some time in their lives have sung in choirs and choral societies and in whom the call to sing strikes a sympathetic chord. This perennial love of singing impels them to come and, furthermore, they come with all the memories of past performances and triumphs and of the glories of this, that or the other conductor. Others of the musical elect will come as birds of passage to see what the new leader, or in many localities, *professor*, is like.

A Leader's Requisites

Well, what must he be like musically to win out? First of all, he should have a certain technique of conducting, the silent means of conveying his ideas to his chorus; he should have a keen sense of rhythm, an element of music in which many of our people are singularly deficient; he should have an ear for tone values and a knowledge for phrasing with voice enough to indicate at least how it should go. Recurring constantly to the much neglected axiom, "Singing is the interpretation of text," he should guide in rehearsal in such a simple, lucid manner that his choristers will carry out his ideas not because he tells them, but because their own common sense compels them to do so. He should know before each rehearsal exactly what he wants to accomplish and persevere until he gets it. I used to think a chorus wanted to be amused and flit daintily from *morceau* to *morceau*, tasting here and there, but I have been convinced that they come for work, and I spend just as much effort upon enunciation, phrasing, nuance, tone balance and all the niceties that make for good ensemble singing in my community chorus rehearsals as I have ever done with the most exacting of choral societies. The right chorus conductor must work, work, work—and if thy collar offend thee, pluck it off!

Getting Spirit of Song

Your tenors want to know their parts, your chorus wants to do itself proud and, for my part, I want to make it sing just as well as it can, for, although this is not the end of community work, I verily believe it to be a powerful lever toward that end. Curb the temptation to talk too much, but make them visualize as much as you can—in short, create the atmosphere for whatever you are singing, whether it be "Annie Laurie" or "The Heavens Are Telling." Get them to live the spirit of the song and with a little coaching, the rest will come of itself, for the curse of most congregational singing is old General Apathy, who makes it easy for almost any pill-lette of almost any church to mouth the militant hymn, "Onward, Christian Soldiers," while she is wondering how much Sister Jenkins paid for her new hat.

Tact a Mighty Factor

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contrasting his numbers and keeping his chorus alert at rehearsal, and decision in sudden emergencies, but, above all, he needs a bounteous supply of tact with a capital T. Tact to deal with the lady of uncertain age and romantic temperament, who conveys to you in everything but crude words that she would follow you to the ends of the earth, when all the time you love your wife and are too busy to travel anyway; tact to meet the ubiquitous patriotic poetess, who chooses you as the musical partner, "fifty-fifty," of her inspired verses which are destined to supplant our national anthems; tact to temper the rampant designs of the sweet young thing whose friend would like to sing a solo at rehearsal; tact to head off in time the praiseworthy but misguided zeal of the member who would take up a collection and saddle you with a loving cup or a heavy, ornate, ivory bâton; tact in a thousand ways to evade or forestall the inept machinations of those trying but otherwise excellent people whom George Arliss in his character of Paganini designates "borers." I bid you lay in all you can—the supply before the war was none too great—it is diminishing rapidly day by day.

The easiest and most grateful thing we mortals do is to bask in the limelight, but, like the X-ray, it's a dangerous thing to have turned on us for long. When, Mr. Conductor, your adoring chorus applauds your every move, when you are invited to become the conspicuous optical target at great public assemblies, when your name is becoming a daily nuisance in the papers—then, look out! I know a man not many million miles away who every night prays, "O Lord, give me a level head," and if he forgets, his wife does it for him.

Test of the Leader

The last attribute of the right leader, "the personality to put it over" opens too wide a vista for extended consideration. A man's personality is an elusive thing, born and not made, and I shall

merely apply this part of my definition to a specific phase of the work. The right leader must not only be fitted to bring to his chorus rest and joy, emancipation from self, appreciation of others, camaraderie, responsibility and service, but, having these firmly implanted, must become the medium through which this great spirit may be disseminated among still larger masses. This calls for much greater forces, involving a knowledge of crowd psychology and absolute self-confidence in dealing sanely with it. This is the supreme test of the leader and according to the issue does he survive or perish.

Pupils of Howard Wells Give Program in Chicago

CHICAGO, ILL., June 9. — Howard Wells's advanced piano class met at his residence studio on June 3. Among those present and participating in the program were the following: William Barnes, Ira Hamilton, Frank L. Hyding, Hugh Porter, Milton Stansbury, Mrs. B. B. Hadley, Mrs. Jeannette Kremer, Mrs. R. L. Lyman, Mrs. C. A. Patterson, Mrs. Agnes Rorbeck-Thompson, Mrs. Louise Watke, Ivy Berry, Sara Bjorseth, Margaret Cleary, Marie Chamberlain, Ida F. Leonard, Mabel Lyons, Gertrude Mersereau, Virginia Thomas, Kathryn Williams and Lucile Wilson.

Reading, Pa., to Have Summer Concerts

READING, PA., June 4.—The Ringold Band, Monroe Althouse, conductor, was heard in concert at the Academy of Music, Thursday evening. Mrs. Clara Yocom Joyce, contralto, of Philadelphia, assisted, giving several effective songs. The concert was given to celebrate the completion of the work of the Ringold Band committee, which raised several thousand dollars to equip the band after a recent disastrous fire. Summer concerts will be given in the parks by the band. W. H.

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Politics and the National Conservatory

To the Editor of MUSICAL AMERICA:
Once again it seems there has risen the question of a National Conservatory. Your issue of June 9 contained an article of some length on this subject, in which the names of Margaret Wilson, Modest Altschuler and P. P. Claxton are mentioned. While you do not enter into particulars, I take in for granted that the promoters of the plan expect financial assistance from the government and that the institution will exist under the government's patronage.

Of course, the proposition is not new. It is one that has always appealed to music-lovers, just as to others has that of founding a national theater. It has been threshed out again and again. Indeed, only this past spring there was held a conference in the New York home of a wealthy and influential patron of the arts with this particular end in view, and a committee then and there appointed to investigate conditions and report favorably or unfavorably, as conditions might warrant.

Like many another artist and teacher, I should like to see both performance and teaching regulated by better and higher standards than have existed in this country. You and your readers—particularly the students—know how difficult it is to find the most satisfactory teaching and how, accordingly, there are so many charlatans in the teaching field. This much the foundation of a national conservatory might accomplish.

And in giving Americans a rallying point, it would also prove of inestimable value. The mark, "American Conservatory," might well become a guarantee of ability and artistry.

But under our political conditions the founding of such an institution does not—at least, to me—appear possible, nor even advisable, if the government is to support it and hence guide its destinies. It is an undeniable fact that every one of our political institutions suffers from mismanagement, partisanship and, to some extent, graft. If Congress should vote a sum for this work, naturally it would appoint—such is ever its procedure—a committee to choose a site for its building and the teachers for the use thereof. Every Congressman on that committee would urge some plot in his constituency as the site for the institution and some local product for the guidance and instruction of the young.

No; while I believe a national conservatory possible and desirable, I am fully convinced that it must be the result of the united endeavors of a few competent artists and teachers, aided and encouraged by the money and business ability of a few public-spirited men. In such there would not be present the debasing and deleterious influence of the plotting politician.

Democratic institutions too often mean a leveling down. What we need in this country is a leveling up, a general raising of artistic standards, and I truly do not think such is possible under the leadership of a politically organized national conservatory of music.

Yours truly,
OSCAR SEAGLE.
Schroon Lake, June 9, 1917.

The Right Kind of Music for the Training Camps

To the Editor of MUSICAL AMERICA:
I am forced to take exception to the opinions of Dr. P. P. Claxton, United States Commissioner of Education, as expressed in MUSICAL AMERICA of June 9, concerning the music that is to be made for and by our soldiers in the training camps. Says Dr. Claxton:

"I earnestly hope that provision will be made whereby music of the highest and best forms will prevail. While it is true that the lilt and swing of the popular songs are most welcome at times, it is the deeper, stronger, more sober sort of music that makes

the most lasting appeal to us in a time of strife and crisis. So the music our boys hear and sing and play should have a generous proportion of the substantial and virile that makes for the highest ideals and that quasi-spiritualism which is a first attribute of the soldier."

As far as the above dictum pertains to the music that is to be made for those whose lot it is to remain at home during the war, I fully agree with Dr. Claxton. Music of the best sort should prove an ideal sustaining influence for those who have watched their sons, husbands or brothers go away to the front. With the "rookies" in the camps, however, it is another story. To reach the proper conclusion we must employ a little psychological insight, plus a great deal of common sense.

To begin with, what are the purposes of the music in the training camps? First, it is used to make the men happier, to provide wholesome amusement for them at the barracks so as to remove some of the "moral hazards" surrounding the camps (the purpose for which the War Department formulated its Commission on Training Camp Activities). Secondly, it is used to make the soldiers more efficient—in accordance with General Bell's formula—to increase their vitality on the march and to heighten their *esprit de corps* in the trenches. These are the aims of the people who are putting music into the training camps, and I fail to see how you can read into these aims anything that approaches the element of musical education or "uplift."

The fact is, this is no time to educate our soldiers musically. The most important thing is that we shall win the war; the second that we shall take all possible precautions that, in the winning of it, our soldiers preserve a "healthy mind in a healthy body." Music will help toward the latter end if we make a point of giving the men such music as we find they readily accept and do not try to impose upon them music that we think will be good for them. To expect "rookies" after a hard day's drill to take any interest in singing a "Pilgrims' Chorus" by note is as impractical as some suggestions made by well meaning individuals to the Commission on Training Camps—for instance, that "high brow" educational lectures be handed out to the men or that Ibsen's "Ghosts" be included among the plays to be presented in the camps!

What sort of songs do soldiers like to sing in camp? We must base our answer on observations of the tendency among the British troops and of the experience of our own men on the border and in the camps. First of all, they will not sing songs about the "flag," the "U. S. A." and all that, nor will they sing anything heroic, anything that glorifies their own service to the cause. Nothing about war—they want to get away from that in their singing. As to just what songs they will take up, that is hard to say, for their fancies are capricious. But it must be something lively, preferably a tune that will be good for marching.

As to subjects, the men like to sing songs that breathe a spirit of home—in a cheery way—or songs about their "girls." Those two qualities had much to do with the popularity of "Tipperary" among the British Tommies. A third reason for the song's vogue lies in a primitive musical instinct that is found among men everywhere. "Tipperary" gives them a chance to indulge in "close harmony" in what are called "barber shop swipes."

This instinct is as commonly found in a reunion of college men as it is at a holiday outing of an East Side political club. We see comparatively few men in our community choruses, but give them a chance to gather convivially 'round a piano for "close harmony" and they'll keep it up *con spirito* till the neighbors—or the police—interfere. The psychology of this phenomenon should be noted by those who are looking after the singing in the camps. Geoffrey O'Hara, who has had some experience along this line with the Canadian troops, tells me that the favorite songs among the men at the time he was with them were "I Want to Go Back to Michigan" and "My Little Girl," to which they took a fancy because of its swing and the opportunity for a "barber shop tenor."

Technically, the characteristic of the "close harmony" songs is that the melody is in the second tenor part, giving a chance for the first tenors to "fake" a good "barber shop tenor" above it. Songs written in keys from A Flat to B Flat make the first tenor part lie just

right for such harmony. When, however, you give a gathering of men a song with the first tenor carrying the melody, in accordance with four-part conventions, you throw their instinctive harmonic scheme out of proportion. That is why most of the usual songs sung by community choruses would not appeal to the soldier-singers, for they would not give them a chance for "close harmony," as would other songs which are essentially suited to this kind of singing. Men who are contemplating leading singing in the camps would do well to contemplate these phenomena.

Yours very truly,
KENNETH S. CLARK.
New York, June 5, 1917.

Suggests Words for Russian Hymn

To the Editor of MUSICAL AMERICA:
I have read with much interest your editorial on the possible fate of the grand Russian Hymn, with the hope that a new poem may be written, suited to the changed conditions of Russian life and at the same time to the old melody.

It may be of interest to some of your readers to know that this hymn is one of the most cherished in the Unitarian Hymn Book, having appeared in the edition compiled in 1877 and in the revised edition of 1913. The verses used for this splendid melody are by Johann Franck, a German, and the translation is by Catherine Winkworth. To me they are more closely associated with the music of Lwoff's Hymn than are those of "God Save the Czar." They are as follows:

We praise thee, Lord, with earliest morning ray;
We praise thee with the glowing light of day;
All things that live and move, by sea and land,
Forever ready at thy service stand.

Thy Christendom is singing night and day,
"Glory to him, the mighty God, for aye,
By whom, through whom, in whom, all beings are!"
Grant us to echo on the song afar.

Thy name supreme, thy kingdom, in us dwell;
Thy will constrain and feed and guide us well;
Guard us, redeem us in the evil hour;
For thine the glory, Lord, and thine the power!

Yours very truly,
GERTRUDE D. FLETCHER.
Westford, Mass., June 4, 1917.

Mixing War and Music in England

To the Editor of MUSICAL AMERICA:
On the principle that the only good German is a dead German, Dr. H. Coward of Sheffield fame is piloting readers of the *Musical Standard* of England through a variety of reasons why all German music composed after 1870 should be banned in England.

Admitting the artistic and spiritual bankruptcy of Germany, we patiently repeat that war is politics and music is art. Any attempt to link the Forces of Darkness with the Powers of Light—Destruction and Creation—is instinctively revolting to the normal mind, not to say puerile and futile.

At the same time we have a profound sympathy for (not with) this British opinion, giving us, as it does, a sinister hint of our own future attitude. The lay and artistic mind of the United States is vibrating with Mr. Wilson's words proclaiming that we are to Fight

for Humanity. This object is clear and unmistakable to the American mind. We have no delusions—we have a whole-souled horror of all that war means and we curse militarism and all that it represents. But we admit that as the months pass and we begin to contribute our bodies to the slaughter that we may have to revise our views; we may yet live to execrate Strauss and Hindenburg in the same breath.

As yet, however, we retain some degree of mental perspective and artistic poise and our dispassionate judgment instructs us not to make a violated Belgium of the domain of music and wallow in the gore of the latter day composers. We seek only to vanquish our foes on the field of battle.

Dr. Coward's efforts to link war and music transcends the nationalistic campaign instituted by our picturesque friend, Joseph Holbrooke. Mr. Holbrooke waged his campaign on straightforward principles, acknowledging the heritage of the German masters. He simply sought to force recognition of the composers of England. Suspend German music for a while, he advised, and substitute the music of England and the Allies. Dr. Coward goes much further. He visits all the sins of German arrogance on the composers—even the music of Wagner and Brahms composed after 1870 would also come under his ban. He seeks to combat arrogance by arrogance.

We are following England into the trenches, but as for making Dr. Coward's Song of Hate a duet—we are non-conscriptible!

Yours very truly,
ALFRED HUMAN.
New York, June 9, 1917.

HEAR SEATTLE LYRA CLUB

Annual Concert Adds to Season's Successes—Recitals of the Month

SEATTLE, WASH., June 6.—The Lyra Club, Karl Schwerdtfeger, conductor, gave its annual concert, May 29. The mixed chorus of thirty voices did excellent work and the many solos by members of the club were finely presented. Karl Horn, violinist, was the assisting soloist.

On May 29 a festival of dancing was given by pupils of Mary Ann Wells of the Cornish School of Music for the benefit of the National Association for Universal Military Training. About fifty pupils participated. One of the charming dances given, "The Egyptian Mummy Dance," was originated and presented by Caird Leslie. The music is by Dent Mowrey. It is expected that this dance will be seen in the Eastern cities during the coming season.

Ruth Pepper, violinist, who has been assisting Moritz Rosen the past year, was heard in recital at Meany Hall, June 4. Miss Pepper plays with fine musicianship and brings forth a full, clear tone. She was assisted by Eunice Fisher, second violin; Karl Horn, viola, and Joseph Forkner, 'cello. A. M. G.

Jessie Morse Berenson and Benedict Fitzgerald in Cambridge

BOSTON, June 4.—Jessie Morse Berenson, soprano, and Benedict Fitzgerald, lecturer and pianist, gave a lecture-recital on "Celtic Folk-songs," under the auspices of the Radcliffe College Catholic Club in Cambridge, Mass., on May 27. Mr. Fitzgerald's lecture was both illuminating and instructive. Mrs. Berenson sang songs dating from the eleventh century, old lullabies and laments and an ancient drinking song. The "Irish Noël," Augusta Holmès, gave Mrs. Berenson an opportunity to display her rare vocal equipment and dramatic feeling. W. H. L.



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NOTABLE PLAYING OF HUSS PUPILS

Mr. Paderewski an Enthusiastic Auditor at Concert of Artist-Students

IN the art rooms of Steinway & Sons, Ignace Paderewski, at his expressed desire, heard a short recital by a group of artist-pupils of Henry Holden Huss on Tuesday afternoon, June 5. The quality of the playing may be inferred from the fact that the master pianist requested, after hearing a number of the students, that the program be lengthened. This reversal of the not infrequent (though politely unspoken) wish of many hearers of pupils' recitals that the program be curtailed, speaks most convincingly as to the attainments of the group of earnest workers trained by Mr. Huss, and as coming from one of the greatest of all pianists it is, indeed, a tribute.

As it was a very informal affair, only a few of the more intimate friends of Mr. and Mrs. Huss were invited.

At the close of the program Mr. Paderewski addressed the company in a most gracious manner, thanking the players for the great pleasure they had given him and saying that he should find it embarrassing to praise one player more than another. He continued in a beautiful spirit of kindly encouragement, remarking that all talents and all efforts of even the most zealous students are in vain unless guided to full fruition by a teacher of artistic insight. Into "that world of mystery and beauty—music"—a teacher of finely poised gifts must point the way. The work of Mr. Huss's pupils he found very interesting from a technical standpoint and from an interpretative viewpoint without reproach.

Especially significant did he find it that well rounded technique went hand in hand with true musical feeling and a singing touch, in the work of the pupils, who had reflected honor upon their distinguished teacher.

The playing which had elicited this appreciation was, indeed, very excellent, each and every player having been inspired almost to surpass all previous efforts by the presence of the guest of honor. In the Bach Concerto for two pianos, played by Maud Schumann and Herman Miller, the ensemble was finely balanced, with remarkably good nuances, fine pedaling and great clearness. May Fenner played the Bach-Saint-Saëns Bourrée with fine vigor and verve, despite a little nervousness. In the Beethoven Adagio from the early Sonata (Op. 13) Angel Takvorian, an Armenian, displayed genuine poetic feeling of unusual depth. She is a vocal pupil of Mme. Hildegard Hoffmann Huss and the lyrical quality of her interpretations gave evidence that through the study of the *bel canto* she had acquired the great art of singing on the piano. Charlotte Strong gave a brilliant reading of the first movement of Schumann's glorious Concerto. And to Marion Chetwood Coursen was accorded the honor that on her completion of eight of Schumann's "Papillons" Mr. Paderewski asked her to continue the composition (which Mr. Huss had considered too long to be given in its entirety) to the very end.

Chopin's Valse in E Minor was played by Katherine Nott with clearness and good taste. Mr. Paderewski liked the slight additions in accompaniment given in Mr. Huss's edition of the work. Delicacy and poetic feeling were revealed



—Photo by Davis & Eickmeyer

Henry Holden Huss, the New York Pianist, Composer and Teacher

in Ruth Boyd's reading of the Romanze from Chopin's E Minor Concerto. "Chopin atmosphere and great promise in her playing." One of the most delightful numbers of the program was Debussy's fascinating Danse in E. Its exotic charm and incisive rhythm were well brought out by Florence Jelly, a player of poise and experience. Rubinstein's Staccato Etude closed the program, being presented in splendid form by Edwin Stodola. The technical mastery, the fire and spirit of the reading (for the player seemed to catch the very informing spirit of the work) and the ripe experience displayed, caused him to receive the commendation, "A remarkable young pianist." Among those present were Mr. and Mrs. Alfred Bishop Mason (Mrs. Mason is well known as Mary Knight Wood, composer of many charming songs), Mr. and Mrs. James R. Strong, Miss Strong, Mrs. Flora Burnham, the composer; Pauline Jennings, the musical lecturer; Mrs. James Goldmark, Mrs. Richard Edwards, Jr.; Mr. and Mrs. A. Loveridge, Ella A. Wrigley, one of the leading piano teachers of Newark, N. J., and one of Mr. Huss's assistants; Noel Haskins, Helen Gennert and Mathilde Hoffmann. P. J.

Watertown (S. D.) Choral Society Ends Season with Worthy Concert

WATERTOWN, S. D., June 2.—Not a large but a very friendly assemblage heard the fourth and final concert of the Watertown Choral Society, Dwight E. Cook, conductor, last Tuesday evening in the First Methodist Church. After "America" had been sung by the chorus and orchestra, the program proper began with Romberg's cantata, "The Lay of the Bell." In the second portion of the program were heard: "The Star-Spangled Banner" (chorus

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and audience); "Rejoice Greatly" from "The Messiah" (Mrs. L. T. Morris); "Pilgrims' Chorus" from "Tannhäuser" (chorus); Duet from "Forza del Destino" (Mr. Cook and Dr. H. C. Parsons); "The Lass of Richmond Hill," by Hook (chorus); Sextet from "Lucia" (Mrs. Morris, Flora Miller, Messrs. Cook, Falde, Michaels and Parsons). Valuable aid was rendered by Mrs. William Luck, Jr., pianist, and Bertha Taecker, organist. The entire program was commendably interpreted.

Offer Albany (N. Y.) Organist's War Anthem at Special Service

ALBANY, N. Y., June 10.—A special musical service was given Sunday afternoon at the First Presbyterian Church on the theme of war and peace. Two anthems composed by T. Frederick H. Candlyn, Mus. B., organist of St. Paul's Church, were given. "O, God of Armies," a choral work inspired by the war, is being sung in leading churches in New York and London. The words are by President Stryker of Hamilton College. "Like as a Father," Mr. Candlyn's newest anthem, is yet in manuscript and was presented for the first time. It is dedicated to Harold W. Thompson, or-

ganist of the First Presbyterian Church, and his choir. The "Recessional," by De Koven, was sung by the combined choirs of the Emmanuel Baptist, Second Presbyterian and First Reformed churches at a special patriotic music service at the first named church, directed by Lydia F. Stevens. Roger Stonehouse, baritone, was soloist. H.

MONTCLAIR, N. J.—Twenty pupils of Charles Roy Castner were heard on June 9 at the home of Mr. Castner in a piano recital of considerable interest. Mr. Castner introduced a novel feature at this recital, having asked three prominent teachers to act as judges of the performance of all pupils. The judges were Lily Meyer, E. Abel Ulrich and Wilbur Follett Unger. Assisting the pupils, Lily Meyer, a pupil of Mr. Unger, contributed two groups of vocal solos. Miss Meyer was accompanied by Mr. Unger.

The Cowen Cantata, "Rose Maiden," was presented at Tacoma, Wash., on May 29 at a joint concert of the Chehalis musical organizations. The soloists were Edna McKee, soprano; Agnes Harwas, contralto; F. G. Favor, baritone, and Ernest Sheppard of Tacoma, tenor.

Sings with fire and enthusiasm.—*Morning Telegraph.*

Young woman of remarkable powers.—*N. Y. Tribune.*

Beauty of tone and skill in delivery.—*N. Y. Sun.*

Interesting singer with genuine talent.—*N. Y. World.*

Lyrical soprano of clear resonance.—*N. Y. Press.*

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Voice of great freshness and charm.—*N. Y. Tribune.*

Agreeable quality and attractive ways.—*N. Y. Herald.*

Native of Wales, she gave folk songs of her own country and of Britain.—*N. Y. Times.*

Enunciates clearly.—*N. Y. Herald.*

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SONGS THAT MAKE THEMSELVES

A Baffling Phenomenon in the Writing and Publishing of Music Which Is Exemplified by Fay Foster's "One Golden Day"—Compositions that Win Recognition without Aid of Intensive Booming.

ONE of the fascinating—and baffling—things about the writing and publishing of songs is the uncertainty as to what will hit the public's fancy. This is scarcely less true of art songs than it is of those of the popular variety. Frequently the number upon which composer and publisher bank their hopes and expend their energies proves to be lacking in some essential element of success. Conversely, a song upon which the author or the publisher, or both, have set little value turns out to be one of the season's favorites. The latter has been the history of one of this year's successes, "One Golden Day," by Fay Foster.

When the young publishing firm of Huntzinger & Dilworth picked out the songs upon which it was going to concentrate its special efforts—when it made up its catalogue over a year ago—"One Golden Day" was not thus honored. In fact, there were others of Miss Foster's songs in the catalogue upon which the publishers set greater store. "One Golden Day," therefore, went to the public in the regular routine way, with no attempt made to boom it. No advertising was done on the song and no circular was devoted to it. In short, the song was left to do its own publicity work.

It is, therefore, as a "song that made itself" that "One Golden Day" may be regarded. It has gradually and unostentatiously made its way by virtue of its own merit and not of anything that was done in its behalf. The manner of its becoming known was this: Without any especial effort of the publishers to persuade artists to take up the song, certain singers began to use it. When it was once heard, the buoyant brilliancy of the song and the stirring "punch" in the climax, made people ask for it at the music counters. In time when the traveling representatives of the publishers went on the road they found a knowledge of the song ahead of them. "Oh, we have your 'One Golden Day,'" said the buyers as far west as Winnipeg.

Thus, the publishers awakened to the fact that in Miss Foster's song they had a "hit." In fact, it has become the best selling song in their catalogue and now receives the attention which it was not accorded at the start.

Its Accompaniment

One of the most remarkable things about the vogue of the song is the fact

that its accompaniment is by no means easy to play. It has been rather generally believed that an intricate piano accompaniment is a handicap to the selling powers of a song (though there are exceptions which, perhaps, prove the rule). In fact, some publishers have rejected songs which in other respects they thought commercially valuable, simply because the intricacy of the accompani-



Fay Foster, Gifted American Composer

ment would be a stumbling block to the average player. Now, the piano part of Miss Foster's song (although she has never thought of it as being difficult) embodies intricacies, both technically and harmonically, which make it taxing to the accompanist. Despite this fact, the song has made its way, not only with the singers, but with the general buying public.

Among the prominent sopranos who have been singing the song are Anna Case (to whom it is dedicated), Lucy Gates, Jenny Dufau, Marie Sundelius, Laura Littlefield, Jane Osborne Hannah, Hazel Eden and Lora Hoffman. One reason for the song's success, moreover, is that it has been found suitable for any style of voice and among the contraltos using it are Christine Miller, Merle Alcock, Elizabeth Wood, Zabetta Brenska and Alma Beck. Roy Steele, George Dostal and Rafael Diaz are among the tenors who have put it on their programs, and the list of baritones includes Hubert Linscott, Charles Norman Granville and Louis Shenk.

Miss Foster told the writer some time ago that she had written "One Golden Day" in the course of one morning. Her publishers had told her (the better to stimulate creative activity) that the song must be finished by a certain time if it was to be included among her numbers that were to be listed in the catalogue which the firm was making up for its start in the publishing business. Thus spurred, Miss Foster shut herself up in her music room and by lunch time had completed the song which has won its way so completely.

Choice of Text

The text set by Miss Foster was written by Grace Denio Litchfield, a Washington woman, and Miss Foster ran across the poem in a collection of verse. The composer very sensibly changed the wording to

"Into my life you came," so that the song might be used by singers of either sex.

"I cannot set a poem," added Miss Foster, "unless I am enthusiastic about it. And I spend much of my time looking for texts that provide inspiration."

Among her creative endeavors Miss Foster has been particularly successful in the number of composition prizes she has won. First, she carried off the second prize for the best waltz offered by *Die Woche*, the German weekly, at the time when Miss Foster was a student abroad, whither she had gone to be a pupil of Sofie Menter. More recently Miss Foster's Staccato Etude won the prize for a piano piece offered by Theo-

dore Presser, the Philadelphia publisher. Her latest victory was the winning of the prize offered by the National Federation of Musical Clubs for a women's chorus, the prize work, "In a Carpenter Shop," having received its premiere at the recent Federation Biennial in Birmingham.

Miss Foster's mother keeps on a constant lookout for prize competitions, and it is her interest in the matter which is largely responsible for Miss Foster's entering so many of these contests. As to the benefits to composers resulting from such creative stimulus, Miss Foster sees both sides of the question. For instance, she points out that in the case of a work which does not receive the award, the composer is at a disadvantage, for he has difficulty in disposing of a composition written for a certain purpose. On the other hand, she recognizes that the contests frequently urge composers on to creative work in larger forms than they would have had the incentive to attempt otherwise.

K. S. C.

THE TOO HURRIED DÉBUT

A Mistake Made by Many Vocal Teachers with Their Pupils

"The pupil is guilty of many things which cause mediocre singing to-day, but in one thing," writes George Hotchkiss Street in "Music and Musicians" of Seattle, "the modern teacher is doing a thing which will harm more young singers than vicious instruction, and that is, taking a student who has a good voice with fewer faults than the average, teaching him a few songs or an aria or so and putting him out in recital or pushing him forward by letting him sing at all kinds of entertainments and social doings, usually gratis, for the sake of advertising."

"The pupil is told that the experience is good for him. Sad experience. I have been in both positions, that of the pupil and the teacher, and I can testify now publicly that I vowed long ago not to permit one of my pupils who has any intention of becoming a professional singer

to make an appearance on a program, no matter how humble, without having first mastered the first and important principles of tone production, diction and style. For those who have no intention of becoming anything but amateurs it is a different story, although I believe in putting the issue squarely before them, so that they will do nothing blindly or without advice.

"You pupils who are disappointed because your teacher has not yet given you a song should wake up to the fact that this is the serious teacher who is more concerned about your real success than anyone could be who gave you songs merely for fear of losing a pupil, or to flatter. In putting the above qualifications of the principles please do not misunderstand me to say that they must master tone production, diction and style, which would be more than the attainment of some very popular singers, but every débutant should be able to illustrate that he or she is singing with a definite aim toward that which comes from application and study, that the song or aria delivered shows that it has been worked out from each of these standpoints and that the element of knowledge characterizes the whole effort. This business of coaching a good natural voice on a few musical numbers and then sending the poor victim out to perform is all wrong. It has never been of lasting benefit to either teacher or pupil, and never will."

Luca Botta to Serve on Mayor's Committee Which Will Welcome Italian Commission

Luca Botta, tenor of the Metropolitan Opera House, will participate in the welcome given to Italy's Commission by New York's most prominent Italians. He will serve on the Mayor's Committee, which take charge of festivities at the City Hall, when Prince Udine recovers from his illness. Mr. Botta will also participate in the dinner given to the Commission at the Waldorf-Astoria Hotel. The tenor, it is announced, will sing in the series of operas to be given at Columbia University.

National Exhibit of Autograph Music by Americans Announced

THE music division of the Library of Congress of the United States has been little heralded, yet its rank is third in importance in the world. This statement was made and substantiated by the chief of the music bureau, O. G. Sonneck. Mr. Sonneck says that Berlin has the richest collection, the others ranking among the best being the Paris Opéra and British Museum, and the "Society of Music Friends" in Vienna.

In its autograph scores, writes J. MacB. in the *Washington Times*, the Library has rare possessions. With the love of the true collector Mr. Sonneck took from its shelf a small sized manuscript of Mozart, a recent purchase of the Library. It is a church aria arranged for small orchestra, a composition of Mozart's youth, dated 1772. The value of this manuscript has increased thirty times since the year 1870. The only piano piece written by Paganini, the great violinist, is here, too. This is a tiny autograph page, dated 1834, of a chromatic scale harmonized for piano. The history of these bits of paper has been carefully traced to insure their authenticity.

The similarity of the score writing of Wagner and Richard Strauss has often been commented upon. They are both, in music and script, quite like copper-plate engraving. Three lines of Wagner's manuscript are now in cases in the reading room for the blind, a line each of


excerpts of "Senta's Ballade" from "The Flying Dutchman," "Pilgrims' Song" from "Tannhäuser" and the "Wedding March" from "Lohengrin."

In the upstairs cases a song by Donizetti, with piano accompaniment, is of particular interest because of the erasures, the corrections made. Here also are writings of Chopin, Beethoven, Brahms, Rossini, Liszt and others.

An American exhibit of autograph compositions is to be placed on view in the spring. It will be the first complete national exhibit, and will give some surprising information concerning our musical history. For instance, there will be orchestral scores of such bulk that they will scarcely go into the cases, and that use a vast orchestra, similar to that of Richard Strauss, by an American composer of yesterday, Anthony Philip Heinrich, whose music was ranked so high that festivals of it were given both in Europe and in America. Alexander Reinagle, a Scotchman of Austrian descent, is another American composer who will be represented. He wrote here around 1800, and has descendants in this city.

The Library's latest acquisition is the orchestral score of "Samson," a tone-poem by Rubin Goldmark, dedicated to his uncle, Karl Goldmark.

Added to these are the reference facilities that include a card index on musical articles in magazines. Just what this means to the music of a nation is incalculable now, and the future value will be vastly greater.




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OPERA STARS LOSE THEIR SURGEON

Dr. H. Curtis Retires—Life-long
Friend and Physician to
Famous Musicians

OPERATIC stars are learning with regret that Dr. H. Holbrook Curtis, F.A.C.S., Ph.B., is to retire, after more than thirty-two years of active practice in the musical world. Since the days of the Academy of Music in New York it has been to Dr. Curtis that many stars of the opera, concert and dramatic stage have gone with their throat difficulties.

Dr. Curtis attained a world-wide reputation by an operation in 1890 on the distinguished tenor, Campanini, who by reason of a sub-glottic growth had been unable to sing in public for a period of five years. The operation restored his voice so that he was able to accumulate a competency for his last days. He sang in successful concert tours during the ensuing four years.

The doctor was an intimate friend and adviser of Jean de Reszke, to whom he dedicated his book on "Voice Building and Tone Placing." Caruso, Scotti, Melba, Calvé, Galski, Sembrich, Eames, Plançon, Maurel, Tamagno, Lasalle, Saleza, Lilli Lehmann, Zelle de Lussan, Edouard de Reszke, Ternina, Patti, Sybil Sanderson, Tetrassini, Emma Thursby, Suzanne Adams, Clementine de Vere, Alice Nielsen, Emma Juch, Materna, Ben Davies, David Bispham, Mme. Galli-Curci, Herbert Witherspoon and Plunkett Greene have all been his clients and personal friends.

Caruso has been a patient of the distinguished throat specialist ever since his arrival in 1903. The famous tenor was operated upon by him several years ago when he injured his larynx by singing despite a severe cold. Dr. Curtis's most recent surgery on an operatic artist was the removal of a papilloma from the vocal cord of Signor Botta of the Metropolitan Opera Company. Botta sang his first performance of "Bohème" on Saturday, Nov. 25, twenty days after he exhibited to his manager a bottle containing the cause of his troubles.

Souvenirs from Artists

Dr. Curtis has among his treasures souvenirs from Coquelin, Duse, Paderewski, Saint-Saëns, Bernhardt, Ellen Terry, Mrs. Patrick Campbell, John Drew, William H. Crane, Mrs. Gilbert, James Lewis, Lester Wallack, Mary Anderson, Faversham, Henry Miller, Hackett, Mansfield, Dixey, Rose Coghlan, Ste-



© T. W. Kilmer

Dr. H. Holbrook Curtis, Noted Throat
Specialist

venson, Pruett and hundreds of others. Dr. Curtis's method of vocal exercises to change the mode of vibration by altering the segmentation of the cords after operation was used by Prof. H. Krause of Berlin in the treatment of the throat of the present Emperor of Germany.

Aside from his medical activities, the noted specialist has taken great interest in social science. From 1884 he has been one of the vice-presidents of the American Social Science Association, the oldest of the National Chartered Societies. He was the founder of the National Institute of Arts and Letters from which the American Academy sprung, and also one of the founders of the American Laryngological, Rhinological and Otological Society. He is a Fellow of the Royal Society of Medicine of England and Corresponding Member of the French Laryngological Society.

Dr. Curtis was the founder also of the National Institute of Social Sciences and is Honorary Secretary of that organization. Lennox Browne, president of the British Laryngological, Rhinological and Otological Society said in his address before that body in 1891 that the naissance of nasal surgery in London followed the performance by Dr. Holbrook Curtis of sixteen brilliant operations on the nose at the London Central Throat Hospital in 1887.

GIVE ADOLPH FOERSTER WORKS

Filarmonica Club of Wilkesburg, Pa.,
Presents His Music

A recital of piano, vocal and violin compositions by Adolph M. Foerster was given by the Filarmonica Club in the studio of Jean F. Carroll, Wilkesburg, Pa., on Monday, May 28. On this program were heard some of the much admired Pittsburgh composer's best works, the Duo, Op. 36, No. 3, for violin and piano, played by the composer and Claude Brown, his Suite, Op. 46 for piano, played by Nellie Lugenbill and his Greek Love Songs, Op. 63, sung by Mary V. Cunningham.

Jean F. Carroll and the composer performed his Festival March, Op. 32, for piano, four hands; Celia O'Leary's piano pieces, Sonnet, Op. 13, and Valse-Caprice, Op. 5; Mrs. Jean C. Blasser his songs, "O, Fairest of the Rural Maids," "Sleep, Little Darling," "The Proposal"; Mrs. A. J. Carroll his songs, "When Thou Art Nigh" and "Ave Maria"; Earl F. Elder the "Russian Lover's Song" and "Those Eyes of Thine"; Mabel Hanlon his Nocturne, Op. 7, and Mazurka, Op. 38, No. 11, for piano; Miss Cunningham his songs "I Love Thee," "An Evening Song" and

"My Harp." Mr. Brown, who played the Duo for violin with Mr. Foerster, also played his Novelettes, Op. 26 and Op. 36, No. 1.

At the beginning of the evening Miss O'Leary read a paper on the composer and his work. There was a large attendance, filling the studios completely and manifesting great interest in the music of Mr. Foerster.

Pupils' Programs Chief Events of Interest in San Jose Calendar

SAN JOSE, CAL., May 28.—The Pacific Conservatory's commencement program was an unusually brilliant one and the work of the soloists was much above that of the usual conservatory graduate. Particular credit is due the work of Irene Maddocks, soprano, a graduate of Charles M. Dennis, and of Frances Martin and Gene Dorais, pianists, and graduates of Warren D. Allen. Alumni Day at the College of the Pacific brought with it a recital by graduates of the conservatory who are now doing professional work. The program was given by:

Myrtle Shafer, organist at the First Methodist Episcopal Church; Jessie Snider Moore of the San Jose High School music department; Evelyn A. Heath, private teacher of piano; Clarisse Maud Ryan, violin instructor, San Jose High School; Hazel Nichols, in-

structor in piano, Oakland, Cal., public schools, and Miriam H. Burton, instructor Pacific Conservatory of Music.

M. M. E.

"ORATORIO ARTISTS" IN SOUTH

Montgomery, Ala., Stirred by Chautauqua Singers

MONTGOMERY, ALA., May 29.—The Redpath Chautauqua closed here last night after a week's engagement. From a musical standpoint there was much of interest on the program, which, as a whole, was the best the Redpath company has sent here in four years.

Traveling under the style of the "Oratorio Artists," Reed Miller, Myrtle Thornburgh, Nevada Van der Veer and Frederick Wheeler appeared on Wednesday evening in an interesting program. In common with several Southern cities, Montgomery claims Reed Miller as a former resident. He formerly studied here under Edward Powell. All the artists, especially Miss Van der Veer, amply justified the public expectation.

On Thursday evening the Sala Trio, with Antonio Sala, Spanish 'cellist, played several novelties. Princess Watahwaso, a Penobscot Indian girl, appeared on the same program in a group of Indian songs. The concluding event was a concert by Creator's Band. Appearing with the band as soloist was Ethel Harrington, a Providence (R. I.) girl, who is making her first American appearance with Creator. Miss Harrington is a pupil of Mathilde Marchesi and has done considerable singing in Europe.

W. P. C.

Mrs. MacDowell Warmly Welcomed at Lawrence, Kan.

LAWRENCE, KAN., May 28.—The recital by Mrs. E. A. MacDowell at the University of Kansas drew one of the largest audiences of the year, students and town people being equally represented. In showing views of Peterboro Mrs. MacDowell noted that two of the studios were occupied last summer by members of the university music faculty

who were present in the audience, Arthur Nevin and C. S. Skilton. Her playing of MacDowell's compositions was full of authority and charm and revealed herself as an excellent pianist as well as a devoted interpreter. One following with the score would notice occasional deviations from the original, which were of especial interest because they were a faithful reproduction of the composer's last conception of the passages, known only to the intimate circle of his closing years. The reception given to Mrs. MacDowell was one of unusual warmth and enthusiasm and showed the great personal esteem in which she is held throughout the country, as well as the admiration for the composer's works.

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HUGE FESTIVAL BY COLUMBUS STUDENTS

Greatest Demonstration of Public School Music—Choral Sings "Creation"

COLUMBUS, OHIO, June 5—On Thursday evening, Friday matinée, and Friday evening, the first May Festival ever given by our public school and given on a scale never before attempted by any public school, took place, when 5500 students were actually engaged in the choral work.

It was a very ambitious and entirely successful festival, and Robert W. Roberts, director of our public school music, deserves great credit for the splendid results attained, which were so ably prepared for by teachers in the various grades. The school orchestras were much in evidence, and gave good accounts of themselves.

The first evening program opened with offerings by orchestras from the elementary schools, conducted by Stella C. DeSelm. Next came four chorus numbers sung by the Fifth Grade pupils, this chorus numbering 610 voices. Ninety singers of Milo Intermediate School sang a chorus conducted by Ruth Romaine, after which Mme. Anita Rio sang the "Ave Maria" from Verdi's "Otello."

Six hundred students from the Sixth Grade sang a group of choruses, followed by four choruses sung by 275 students from East High School, conducted by Harriet Batterson.

Mme. Rio sang three beautiful songs next, which were followed by two choruses sung by 350 pupils of the Seventh Grade, and two choruses by 150 of the Indianola Intermediate School, directed by Helen Hamilton.

Seven charming "Mother Goose Songs," by Arthur Johnstone, were given by Mme. Rio, after which 170 pupils of Studer Intermediate School sang one chorus, and 600 Eighth Grade pupils sang four works, followed by Keller's American hymn "Speed Our Republic." The matinée concert on Friday repeated the program given Thursday evening, for the sole benefit of the children themselves, who had been obliged to file out of the hall as soon as they were through singing, to make room for the next huge chorus.

Six hundred students from Fifth Grade, 240 from Hubbard Avenue Intermediate, 610 from Sixth Grade, 225 from Mt. Vernon Avenue Intermediate, forty girls from Crestview Intermediate, 300 from Seventh, 200 from Douglass Intermediate, and 600 from the Eighth Grade closed the second night's program with the Keller American hymn, as before. The conductors were Mabel Leitch for Hubbard; Ida K. Falter, for Mt. Vernon; and Blanche Hare for Douglass, the mass choruses conducted by Mr. Roberts. Mme. Rio sang "Hark, the Zither's Joyous Sound" from Bizet's "Carmen," and the "Blackbird's Song," by Scott.

This is the first time in the history of music in the public schools of America that such a festival has been given, an artist singer of high rank engaged as a stellar attraction, and a fair showing of the work given in all the grades presented at the close of the school year in the largest public hall obtainable.

Memorial Hall seats 3710, and it is

probable that it would have been filled to its limits for a week of such concerts. The compositions were of high grade, selected from such composers as:

Haydn, Brahms, Schubert, Verdi, Rheinberger, Grieg, Piniuti, Abt, Tosti, Rossini, Donizetti, Burleigh, Edmunds, Hoffer, Heyman, McLaughlin, Hirsh, Emerson, Bachmetieff, Lie, Strauss, Rodney, Loomis, Foster, Weckerlin, Schlieffart.

This was not Mme. Rio's first appearance here, her first being for the Orpheus Club, before she went abroad, at which time she made such a tremendously fine impression that the Women's Music Club brought her back soon after. It was, however, her first appearance here since her return from European triumphs, and she received a warm greeting from the audience, and was thoroughly appreciated for her artistic singing. The accompaniments were furnished by Mrs. Edwin H. Davis, piano, and Jessie Crane, organist.

The oratorio, "The Creation" (Haydn) was presented in the University Armory, Sunday and Monday evenings, June 3 and 4, by the Ohio State University Choral Union and Orchestra, conducted by Alfred Rogerson Barrington, director of music of that institution.

The soloists were Edna Strong Hatch, soprano; Cecil Fanning, baritone, and Walter D. Barrington, tenor. Mr. Fanning proved to be a great drawing card, as Columbus is his home. Edna Strong Hatch has appeared here twice before, once for the Women's Music Club, and once for the Choral Union of the University. Walter Barrington is the son of the director, and a graduate in the Engineering College of the University. His voice is a big robust tenor, which has many beautiful lyric qualities.

The whole ensemble, with orchestra, chorus and soloists, provided a memorable occasion for the graduates and their friends. The University Orchestra was reinforced by several of the artist musicians of the city, Franz Ziegler and Don Abbott, violinists, and Ferdinand Gardner, cellist. The pianist was Beatrice Bergman, who gave fine support to the other orchestra parts.

ELLA MAY SMITH.

FENNER HILL PUPILS HEARD

Mrs. Gottlieb and Miss Silvers Appear at Wanamaker's

Frances Sebel Gottlieb and Julia M. Silvers, artist pupils of Jessie Fenner Hill, the prominent New York voice teacher, assisted by Alberto Bimboni at the piano and Alexander Russell at the organ, were heard in recital at Wanamaker's Auditorium on the afternoon of June 8.

Mr. Russell opened the program with Pierné's Prelude, the Meditation from "Thais," and "Finale," by Lemmens, all of which he played in a most finished manner.

Mrs. Gottlieb followed with "Love's Ecstasy," by Fox, and "The Linnet Is Tuning Her Flute," by Bauer, displaying a soprano voice of much beauty and charm and good interpretative powers. She gave in a most finished manner her other offerings, which were:

"Eme ne voglio andar" by Bimboni, "All's Right with the World" by Renaud, "Tes Yeux" by Rabey, "Depuis le Jour" by Charpentier, and three Hungarian Gypsy songs by Korbay.

Miss Silvers was heard in these numbers:

"Jean" by Spross, "Evening Song" by Gilbert, "By the Open Window," in Russian, by Tschalkowsky, "L'Angelus" (Melodie Populaire Bretonne), "Schlafliedchen" by Hermann, "Voce di donna" by Ponchielli, "Nina" by Pergolesi and "Billowtown" by Elliott.

Miss Silvers displayed a contralto voice of marked beauty and power, a fine, smooth tone and interpretative ability. All of her numbers were given with a degree of finish that was a delight.

The program also contained two duets, "Nearest and Dearest," by Caracciolo, and "Come, Let Us Wander," by Brahms, which were given with fine rhythmic sense and an excellent ensemble.

Mabel Preston Hall Soloist with Oberhoffer in Elgin, Ill.

ELGIN, ILL., June 6.—Mabel Preston Hall, dramatic soprano of the Chicago Opera Association, was soloist here recently with the Minneapolis Symphony Orchestra and was given a warm reception by a large and enthusiastic audience. Miss Hall gave a noble and impressive delivery of "Dich theure Halle" from Wagner's "Tannhäuser." The singer possesses a dramatic soprano voice of great range and power and of much

beauty of timbre—a voice as well as personality that seemed admirably suited to the majestic style of the Wagnerian rôles. Miss Hall was also heard in the "Ave Maria" from "The Cross of Fire," by Bruch. This imposing number attained the sublime in its more dramatic portion—artist and orchestra united in producing a truly inspiring effect. Miss Hall was recalled many times and responded with an encore.

Crescendo Club of Atlantic City Aids Emergency Fund

ATLANTIC CITY, N. J., June 9.—The Crescendo Club recently gave a program of "Child Song" for the Emergency Aid Society at the First Presbyterian Church. Mrs. Lillian B. Albers sang several child songs, Mrs. Alice Sachse played piano numbers and Mrs. Anna S. Hemphill was accompanist. The following officers were elected for the coming year:

Mrs. Herbert W. Hemphill, president; Mrs. Alice Sachse, first vice-president; Mamie Lewis, second vice-president; Mrs. H. W. Gill, recording secretary; Miss R. Newall, corresponding secretary; Sara Croasdale, treasurer; Miss E. Zimmerman, librarian; M. Parsons, press reporter, and Miss Hallahan, choral director.

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LOUISE DAY

"HIGHWAYMAN" HEARD AT NASHUA MUSIC FESTIVAL



At the Sixteenth Annual Festival at Nashua, N. H. Reinald Werrenrath, Baritone, and Percy Rector Stephens, the New York Vocal Teacher and Conductor. On the Right (Reading from Left to Right): Mr. Werrenrath, Deems Taylor, Composer of "The Highwayman," Which Was Given at the Festival; Mayor James B. Crowley of Nashua, and Lambert Murphy, Tenor

NASHUA, N. H., June 1.—Nashua's sixteenth annual music festival transpired on May 17 and 18, in the City Hall. This year's event adhered in every respect to the high standard established on similar occasions in the past. The programmatic features were Dubois's oratorio, "The Seven Last words of Christ," Deems Taylor's cantata, "The Highwayman," and the Mendelssohn cantata, "First Walpurgis Night." Under Eusebius G. Hood's baton, two choral bodies participated, namely, the Nashua Oratorio Society and the High School Chorus, totaling 300 voices. The soloists were Dorothy Frances Cook, mezzo-soprano; Ruth E. Ashley, pianist; Lambert Murphy, tenor, and Reinald Werrenrath, baritone. Instrumental aid at the several concerts was provided capably by the Boston Festival Orchestra. Mention should be made of the accompaniments of Mrs. Anna M. Sanderson.

The Dubois oratorio opened the festival impressively. Soloists in this work were Miss Cook, Mr. Murphy and Mr. Werrenrath. Part II of this opening program was given over to choral numbers (sung by the High School body), solos by the three aforementioned singers and two orchestral pieces. An artists' matinee formed the second concert on Friday afternoon. Miss Cook, Miss Ashley and Mr. Murphy gave charming numbers in charming fashion. Their offerings were supplemented by several excellent orchestral works. This program was wholly modern in make-up.

Mr. Taylor's cantata, "The Highwayman," formed the first half of the third program. It is safe to assert that the major amount of interest was bestowed upon this arrestingly dramatic and richly colored work, based upon Alfred Noyes's poetic ballad. Thanks to the well directed efforts and entire competency of the soloists—Miss Cook and Messrs. Murphy and Werrenrath—and to the splendid work of Mr. Hood's Oratorio Society and of Miss Ashley and the orchestra, the audience derived full measure of pleasurable thrills from "The Highwayman's" stirring bars. The second portion of this concert was given over to orchestral numbers and solo

groups by Miss Cook and Messrs. Murphy and Werrenrath. These same hard-working artists were the soloists in the mellow Mendelssohn cantata, which ended the festival in memorable style.

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Arrangements are being completed for an extended concert tour for Mabel Beddoe, Canadian contralto, for next season. She will be under the management

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of Annie Friedberg. Miss Beddoe is well known in this country and abroad and has had successful concert and festival appearances in various parts of the country. She has not only achieved her success through an exceptionally beautiful voice, but has also distinguished herself through her musicianship and winning personality.

Born in Toronto, Miss Beddoe spent the early part of her life in that city and was a prize pupil in harmony and piano at the Toronto Conservatory. Later she continued her studies in Germany and, returning from abroad, made her home in New York.

John McCormack Added to List of Lambs' Gambol Stars

John McCormack is to sing at the Lambs' Gambol, which will be held at the Manhattan Opera House, New York, on Sunday evening, June 17. On the same stage in November, 1909, the great Irish tenor made his American debut as Alfredo in "Traviata" with Tetrazzini. The tenor, who visited the club with D. F. McSweeney, was so enthusiastic when the plans of the Gambol were outlined for him by William Collier, the actor, that he agreed to appear on the program.

Jessie Marshall Before Newark (N. J.) Audience

NEWARK, N. J., June 1.—Jessie Marshall, soprano, gave a meritorious recital in the College of Music hall last week. Miss Marshall was in the best of voice and held her audience throughout her pleasing offerings.

DIRECTS 38 000 "FANS"

Frederick Gunther Leads Anthem at Polo Grounds, on Home Plate

Frederick Gunther, the baritone, formerly of the Metropolitan Opera Company, recently had the unique distinction of leading one of the largest "community choruses" on record, when he stood at the home plate of the Polo Grounds in New York on Memorial Day and led 38,000 persons in singing "The Star-Spangled Banner." He sang the first verse alone and then led the huge crowd of "fans" in the refrain.

Mr. Gunther, by the way, is a practical supporter of the community chorus movement. He directs his own civic chorus of 150 voices and recently incorporated this organization with the great body of singers when "The Creation" was given at the Hippodrome, under Harry Barnhart. Besides, Mr. Gunther was one of the soloists.

Kemp Stillings to Enter Upon Busy Initial Season

Kemp Stillings, the youthful American violinist, faces a busy first season. She will make a number of joint appearances with Frances Nash, pianist, and will be heard with two symphony orchestras, in addition to numerous individual appearances. Miss Stillings's present bookings take her well into the Middle West and as far south as Oklahoma and Texas. Her schedule includes many schools and colleges. Miss Stillings's tours are under the direction of Evelyn Hopper.

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PRACTICAL VIOLIN SCHOOL. By Carl Henning. Edited by Franz C. Bornschein. (Oliver Ditson Co.)

In preparing a modern edition of the tried and tested Henning violin method Mr. Bornschein has added another pedagogical work to his list that will be welcomed everywhere by violin teachers and their students. The task has been a considerable one, for a new edition of Henning would hardly be necessary unless it were to a certain extent recast; since in the days when it was written violin study was carried on along lines somewhat different from those of our day.

Mr. Bornschein has recognized this fact and, as he states in his prefatory note, "while respectfully regarding the original effort has reconstructed the material . . . and has rearranged this so that each problem, whether rhythmic, technical or interpretative, is given its separate preparation in the carefully conceived exercises, a variant suggesting each phase of the subject and placing each new difficulty distinctly within the pupil's power of comprehension." What Mr. Bornschein lays claim to doing he has done, and with distinction. All the text is given in English translation as well as in the original German, and all the fingering, bowing and phrasing is marked with great care. Mr. Bornschein has added to the original exercises many of his own, written with fine understanding. Notable among these are a Praeludium, Gondoliera and "Alla

Tedesca." Like the Henning exercises, they are written for two violins, the top line to be played by the pupil, the lower by the teacher.

The sequence of material is excellent and as the Henning method now stands it is one of the best by which a pupil may study the instrument. Mr. Bornschein has done a notable piece of work and deserves warm commendation for it.

PATRIOTIC SONGS OF AMERICA. (Oliver Ditson Co.)

A new album of our national songs is at hand, set for mixed voices with piano accompaniment. It includes "America," "The Battle Hymn of the Republic," "Columbia, the Gem of the Ocean" (arranged by N. Clifford Page), "Dixie," "Hail! Columbia," an adaptation of the Welsh "Men of Harlech" called "Men of America" (the text by H. A. Clarke), "The Star-Spangled Banner," "Tenting on the Old Camp Ground" and "When Johnny Comes Marching Home." These are the familiar pieces. Of modern national pieces there are six by William Arms Fisher—"America, the Beautiful," "Columbia's Banner on the Sea," "Flag of the Constellation," "The Freedom of the Seas," "O, Peerless Flag" and "Our Flag and Motherland"—George Chittenden Turner's "Hail, Land of Freedom," Matthias Keller's "American Hymn," Jules Jordan's "Native Land" and Charles Fonteyn Manney's "Old Glory Is Waving."

"SPRING SONG," "Autumn Mood," "Evening Song." By Axel Raoul Wachtmeister. "The Fisher's Widow." By Louis Adolph Coerne. (Boston Music Co.)

Three melodious songs by Count Wachtmeister for a solo voice with piano accompaniment are here presented. Of the three we like best the "Autumn Mood," a song of simple lines, which carry home the meaning of the poem very convincingly. There is something of the spirit of German folk-song in the "Evening Song," written with fine effect for a low voice.

The poems are by Wilhelm Wackernagel, G. W. and Hoffmann von Fallersleben, all with English versions made by Charles Wharton Stork. The first two songs are issued for both high and medium voice, the third for medium and low voice.

Dr. Coerne's setting of Arthur Symonds's admirable poem is well fashioned and is exceedingly singable. It has the quality of a recital song. Editions for high and low voice are published.

SONGS OF DAWN AND TWILIGHT. By Frederick W. Vanderpool. (M. Witmark & Sons.)

Under one cover we find two one-page songs, the first for a tenor voice, dedicated to Theo Karle, the second for baritone, dedicated to Reinald Werrenrath. Mr. Vanderpool has set short poems by Arthur Guiterman, stanzas of four lines each, that have a persuasive appeal. His music is melodious, but without any distinct individuality. The conscious modernistic effort—ending the first song, "Design," on an augmented triad on C—is unsatisfying and fails of its purpose, chiefly, we are frank to record, because the poem ends with a very definite statement. This kind of an ending can only be appropriate when a poem's final idea is indistinct, certainly not the case here. The songs are issued for high, medium and low voices.

"DANSE ORIENTALE." By Harriette Cady. (G. Schirmer.)

A very attractive little piano composition à la Chinoise is this one from Miss Cady's pen. The main theme is a pentatonic one in E Minor, 2/4 time, *Allegro moderato*; this is developed from its calm opening, piano, to a full fortissimo statement in octaves and chords. Then comes a contrasting section, *Andante con espressione* in E Major, where we find a new theme in the left hand, also of five-tone build. The first part is restated and there is a brief six measure coda constructed on the E Major theme. The piece is very pianistic and will be grateful in a group in recital, as well as

for use with talented pupils who have attained some proficiency in their work.

"SPRING SONG," "Roses," "May-Time." Transcriptions by Leo Sowerby of Three Songs by Arthur Olaf Andersen. (Clayton F. Summy Co.)

If we are not mistaken this is Mr. Sowerby's debut in print. We know him as a very able composer, whose works have been performed on many occasions and have aroused much comment, but we have not before had the pleasure of examining his music in published form.

These three compositions are, to be sure, not original Sowerby works. They are simply his settings for piano of a group of songs by Arthur Olaf Andersen, a Chicago teacher of harmony and composition, with whom we might imagine Mr. Sowerby studied. Perhaps his having done his teacher's songs into piano compositions was a personal compliment on the part of a grateful pupil; we should not be surprised to learn that that was the case and that the compliment proved so successful that Mr. Andersen decided they would be better published as piano pieces than as songs.

In any case, they are very lovely. The thematic ideas of Mr. Andersen are ingratiating; the "Spring Song" has a melody worthy of Robert Schumann. "Roses" is Humperdinckian, "May Time" again in the Schumann manner. Not being acquainted with them as songs (as Mr. Andersen wrote them), we are unable to know exactly how much of the work is Mr. Sowerby's. But we suspect that he injected some of the modernism into "Roses" and that he allowed himself free-play, especially from a harmonic standpoint, in making the transcriptions.

We have examined no one's music that so resembles Percy Grainger's as does Mr. Sowerby's. He writes all his expression marks in English and uses the Saxon "slowing off" instead of *ritenuto*, says "delaying slightly," "holding back more" and "broadening out enormously" and other delicious phrases for the guidance of the persons playing his music. He also makes his engravers put a little circle around certain notes that he desires brought out especially, just as Mr. Grainger does. His workmanship is excellent and in this case he has given us three delightful piano pieces which are worthy of being played anywhere. We should be very happy to see some of Mr. Sowerby's own works appear from the publishers.

"LOVE'S PILGRIMAGE." By William Reddick. (White-Smith Music Publishing Co.)

A very expressive love-song is this one by Mr. Reddick, in which he displays a distinct creative gift. The poem, by Fritz Hart, is a good one and Mr. Reddick has written music for it that completely expresses its meaning. It is richly colored, the piano part is well-knit and the voice line conceived with real effectiveness. Editions for high and low voice are published.

"SHIP OF LOVE." By Maximilian Pilzer. (Carl Fischer.)

The noted violinist, Mr. Pilzer, although known as a composer for his instrument, appears here for the first time as a composer of songs. This one is a

brilliant concert-song, opening in minor with a plaintive melody set over an arpeggiated accompaniment and closing *Grandioso* in major with a triumphant note tellingly expressed. It shows musical feeling, a sense of climax and promises much for Mr. Pilzer as a song composer.

"O PEERLESS FLAG!" By William Arms Fisher. (Oliver Ditson Co.)

William Arms Fisher is a musician of flawless taste and so even in the enthusiasm attendant upon composing a patriotic song he preserves an extraordinary sense of proportion. This song, which is published in an edition for chorus of mixed voices with piano accompaniment, has a true impulse; melodically it is firm and direct and the part-writing is what one would expect from a musician of Mr. Fisher's culture. There is a big climax ending on the words, "America forever!" The text, by Edward A. Collier, is dignified and in every way worthy of respect.

New Music Received

SONGS

"Patria." By C. Whitney Coombs. (G. Schirmer.) "Dear Voice I Love." By Fred Royle. "The Song of the Lark." By Homer Grunn. "O Flower of Memory." By Frank Fothergill. "How Love Came to Me." By Leslie Elliott. "To Tell Thee How I Love." By Samuel Liddle. "Let Love Awake." By Wilfrid Sanderson. "I Look Into the Eyes I Love." By Felix H. White. "The Garden of the Years." By Haydn Wood. "It's Up To a Man." By W. H. Squire. "The Sea Makes a Man a Man." By Fred J. Blackman. (Boosey & Co.)

DUET

"Love's Invocation." By Marie Horne. (Boosey & Co.)

SACRED SONGS

"Repent Ye." "Come Ye Blessed." By John Prindle Scott. (G. Schirmer.) "The Lord Shall Wipe All Tears Away." By Richard Bloye. (Boosey & Co.)

ANTHEM

"In Thee, O Lord." For Mixed Voices with Soprano Solo. By Bradford Campbell, Op. 92. (Heidelberg Press.)

FOR THE PIANO

"Sylvan Sketches." Six Pieces. By Cedric Lemont, Op. 17. (Oliver Ditson Co.) "Tinker Bell." "Scampering Fairies." By Bessie Carol Merz. (J. H. Schroeder.)

FOR TRIO

(Piano, Violin and Violoncello) "The Bells (Les Cloches)." By Claude Debussy. Arranged by Henry Elcheim. (Boston Music Co.)

Mitchell, S. D., Enraptured by Art of Mme. Galli-Curci

MITCHELL, S. D., May 28.—Mme. Amelita Galli-Curci appeared here in a concert given by the Philharmonic Club on May 25 and more than fulfilled the expectations aroused by stories of her vocal proficiencies. Mme. Galli-Curci's rare art was displayed in the "Bell Song" from "Lakmé" and the Mad Scene from "Lucia." She played her own accompaniment and sang "The Last Rose of Summer." Then followed a group of French songs. Full credit must be given to Mme. Galli-Curci's aides, Manuel Berenguer, flautist, furnished an excellent obbligato in the "Bell Song" and Mad Scene.

Gounod's cantata, "The Redemption," was sung by the Community Chorus of Pittsfield, Mass., on June 1.

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Cleveland Students Sing Herbert's "Fortune Teller"



Scene from "The Fortune Teller," as Produced in Cleveland by the Pupils of Francis J. Sadlier

CLEVELAND, OHIO, June 1.—Victor Herbert's comic opera, "The Fortune Teller," received a strikingly fine production on the evenings of May 24 and 25 and the afternoon and evening of May 26, by the vocal students of Francis J. Sadlier, under the auspices of the Studio Club. The Prospect Theater was

thronged at each performance, while on the closing evening numbers were unable to procure entrance. Critical and lay opinion agreed in ranking it among the most notable undertakings of its kind heard in Cleveland. Every member of the cast and chorus (a large one) was a pupil of Mr. Sadlier, and the latter has

good reason to rejoice over his products' showing.

F. Karl Grossman conducted the opera with uncommon skill and infectious enthusiasm. He missed none of the brilliant Herbertian strokes of orchestration. The following singers had principal parts: Martha Baisch, Eva Mae Car-

penter, Dorothy Miller and Mildred Claire Boltey, sopranos; Eloise Smith and Loretta Egleston, contraltos; Francis J. Sadlier, Russell B. Wise, Guy Hatfield, David Yost, Arthur B. Viall and Elroy H. Ward, basses, and Thomas G. Wilson, tenor. David Yost was the stage director.

NEW YORK INSTITUTE GRADUATES SIXTY

Imposing Program Given by Frank Damrosch's Players and Diplomates

The commencement exercises of the Institute of Musical Art, Frank Damrosch, director, on the evening of June 4, at Aeolian Hall, New York, again raised the curtain to disclose the brilliant array of genuine talent developed in this institution. It is undeniable that the gloom of war hangs over all such functions these days, but this circumstance could not detract from the excellence of the program and the significance of the graduation exercises.

Conspicuous gifts were displayed by several of the graduates—of course, only a limited number of the entire class could be given a place on the program—notably, Arthur Klein, pianist; Lillian Elliott, coloratura soprano, and Katherine F. Swift, who played her own Chaconne and Finale, for piano, based on a Negro theme. Paul Lemay, violinist, likewise showed unmistakable talents.

Mr. Damrosch's orchestra of Institute players long ago established its reputation; it needs only to be said that the organization kept to its record for smoothness, accuracy and responsiveness. The ensemble numbers of Frances Goldenthal and Conrad C. Held in their Spohr duet, the vocal duet of Dorothy Crowthers and Lillian Elliott earned sincere regard for the young graduates. The program follows:

Overture, Leonore No. III, Beethoven, Orchestra; Concerto for Piano in C Minor, Beethoven, Allegro con brio, Arthur Klein; Duet for two violins, Op. 39, No. 1, Spohr, Adagio, Presto, Conrad C. Held, Frances Goldenthal; Two Numbers from The Marriage of Figaro, Mozart, Air, "Deh vieni," Dorothy Crowthers; duet, "Sull' aria," Lillian Elliott and Dorothy Crowthers.

Air from "La Perle de Brésil," David, Lillian Elliott, Flute Obligato by William M. Kincaid; Third Movement from Symphony No. 6 (Pathétique), Tchaikowsky, Orchestra of the Institute; "Havanaise," Saint-Saëns, Paul Lemay; Chaconne and Finale (Negro Theme), by Katherine F. Swift, Katherine F. Swift, pianist. Academic Festival Overture, Brahms, Orchestra, America.

The band students also proved the value of their rigorous and practical instruction at the Institute. During the assembly of the audience the band of the Military Band Department, Arthur A. Clappé, principal, performed the following numbers:

Bridal Chorus, Guilmant; arranged and conducted by Student H. G. Ludlam; "La Zingara," Mazurka, Ganne, arranged and conducted by Student H. Scholtens; Processional March, "Hail to the Flag," A. A. Clappé, conducted by Assistant Principal W. C. White, Alumnus, L. M. A., "Star Spangled Banner."

Director Damrosch presented diplomas to the following:

PIANO, Constance Gregory Brown, Ruth Holt Bugbee, Charles Edwin Coates, Muriel Collins, Richard Frank Donovan, Ethel Glenn Hier, Alice Cecilia Higbie, Colette Jackson, Harold Frank Kaplan, Arthur Klein, Gertrude Krieger, Estella Levisohn, Elsie Carola Linder, August May, Gladys Booth Mayo, Alice Marie Muench, Herman Charles Pantley, Jr., Miriam Lucile Pierson, Mrs. Viola Jenny Rosenheimer, Hyman Rovinsky, Anna Christine Schmidt, M. Berry Seay, Samuel A. Secunda, Katharine Seelye, Paula Seiler, Belle J. Soudant, Helen McGregor Wilson, S. Abbie Wing.

ORGAN, Howard Ainsley Murphy. VIOLIN, Karla Hermania Kleibe, William Joseph Lang, Paul Lemay de la Plane, Nathan S. Novick, Edward Tyler Paul, Jacob Louis

Rittenband, Leonore Roman, Angelo Innocenzo Sasso.

SINGING, Leroy Walton Allen. SINGING, Lillian Elizabeth Busch, Lillian Marguerite Elliott, Katharine Flagg, Louise A. Searle.

PUBLIC SCHOOL MUSIC, Otilie M. Cerny, Marguerite Dejonge, Luella Frieda Enzeroth, Evelyn Fay, Jennie Louise Fink, Carrie H. Norton, Ethel May Ryder, Elnetta Ruth Spalding, Agnes Wilhelmina Zulauf.

MILITARY BAND, Jack Carlton Coe, Louis Albert Denicoly, Harry Glen Ludlam, Charles Anthony Roach, Sigmund Georg Schertel, Hendrick Scholtens.

POST GRADUATES, Artists' Course, SINGING, Dorothy Crowthers, Belle J. Soudant, VIOLIN, Conrad Christopher Held. Teachers' Course, PIANO, Lillian Dahl, Mrs. Susan Higbie Ralph, Ethel Louise Richardson, Katharine Faulkner Swift, Lois Mary Townsley, Jacques Leon Wolfe. VIOLIN, Frances Goldenthal, Isabella Rausch, Anna Margaret Schaefer.

Recipients of Certificates in the Composition Course: Josef Bunimowitz and Howard Ainsley Murphy. In the Analytic Theory Course, Elizabeth Spader Clark and Edward Anthony Cane.

The Truth About "The Battle Hymn of the Republic"

Florence Howe Hall's recently published book, "The Story of the Battle Hymn of the Republic," refutes the following misleading caption of one of the patriotic movies—"Julia Ward Howe wrote the Battle Hymn in Her Sleep"—which is just near enough the truth to be deceiving. The real manner of the conception of this famous national song is repeated by Mrs. Howe's daughter in her mother's own words: "Awoke in the gray of the morning twilight; and as I lay waiting for the dawn, the long lines of the desired poem began to twine themselves in my mind. Having thought out all the stanzas, I said to myself, 'I must get up and write these verses down, lest I fall asleep again and forget them.' Having completed my writing, I returned to bed and fell asleep, saying to myself, 'I like this better than most things I have written.'"

Muskogee (Okla.) Music Club Closes Season with All-American Program

MUSKOGEE, OKLA., May 25.—The Ladies' Saturday Music Club this week closed its season for the current year with a splendid program of compositions by American composers, of whom the following were represented: MacDowell, Cadman, Spross, Ward-Stephens, H. T. Burleigh, Charles Dennee, Arthur Foote, R. Huntington-Woodman, H. Alexander Mathews, Horatio Parker,

Carl Preyer, Edward Collins and Rubin Goldmark. The program was interpreted by Mmes. W. A. Campbell, Walter R. Eaton, Doyle Jay, Marguerite McAdams, Webster Van Allen, Katharine and Lillie Belle Dietz and Mrs. Claude L. Steele. The Rubin Goldmark Trio for violin, cello and piano in D Minor was played by the Misses Dietz and Mrs. Steele. The audience was very appreciative. L. C. S.

Covington's (Ohio) New Choral Society Gives Festival

COVINGTON, OHIO, June 1.—A successful Festival has just been concluded. The new Choral Society of fifty voices gave Haydn's "Creation" and Cowen's "Rose Maiden." The assisting artists were Marjory Pope of Cincinnati, soprano; Edna M. Daugherty of Covington, Ky., contralto, and Samuel Lewis of New Castle, Pa., tenor. Christian O. Ulrich was conductor and sang the bass solos. Mary Murphy was assistant director and Mrs. Christian O. Ulrich was accompanist.

Ernest Bloch En Route to Switzerland

Ernest Bloch, the distinguished Swiss composer, whose "Jewish Cycle" created intense interest and admiration in New York last spring, sailed for a French port last week. He will go to his native city, Geneva, where he intends to close up his affairs, after which he will return with his family to New York in the fall. Mr. Bloch will be a member of the faculty of the David Mannes Music School next year. It is learned that his gigantic orchestral scores will be published by G. Schirmer, Inc.

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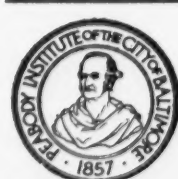
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Concerts Sponsored by Munson Institute Aim to Attract General Public — Noted Artists in Faculty — Lord Aberdeen Lectures on "The Mission of Music"

THE Munson Institute of Music in Bay Ridge, Brooklyn, which during most of its brief existence has been known as the Kellerman Institute of Musical Art, recently took the name of its director, Lawrence J. Munson, who is organist of Holy Trinity Church, New York, fellow of the American Guild of Organists, and at present general secretary of that body.

The idea of a musical conservatory to be established in that rapidly developing part of Bay Ridge traversed by the new subway at Bay Ridge Avenue was originally promulgated by Mr. Munson, but it was Marcus Kellerman who founded the present institute. The latter a few months ago took up residence in Richmond, Va., and the school's season began with Mr. Munson as director. At the Bay Ridge High School auditorium, where educational concerts under the auspices of the institute had been carried on with great success, the audience was recently asked to vote upon a new name for the school. From a half dozen proposed by the director and faculty the present name, Munson Institute of Music, was promptly chosen.

Greatly interested in the cause of good music for the public, Mr. Munson has

been an enthusiastic promoter of the concerts given, through the courtesy of the Department of Education, at the auditorium of the high school. There many prominent artists have been heard, among them Marcus Kellerman, Christine Levin, Vladimir Dubinsky, Lucille Collette, Mme. Buckhout, Frederic Martin, Isabel F. Longbotham and Mme. Bettinetti. The audiences have averaged 900 persons.

Thus, the Munson Institute has become a progressive influence in Brooklyn and its propaganda in the interests of a better understanding of music on the part of the general public has won the enthusiastic approval of many prominent music patrons of the borough.

The School's Faculty

It is by no means only through the educational series at the high school that the institute has become well known; its teaching activities have been considerable and the pupils have come from all parts of Brooklyn. Prominent in the faculty have been Frederic Martin, Vladimir Dubinsky, Lucille Collette, Wallace Cox, Theresa Smith, Mrs. Walter Pratt Long, Mrs. Georgia H. Gilbert, Susan L. Miller and Carl Rath. Applicants for study are refused if they do not possess talent, but, according to the director's own statement, the honesty of this course has seldom been appreciated by those rejected. As a rule, feelings are

wounded and the unsuccessful applicant merely seeks tuition elsewhere. It seems all the more commendable under the circumstances for the Munson Institute to persist in the enforcement of this rule, which cannot fail eventually to produce high standards for itself and others.

Mr. Munson shoulders much of the burden of teaching at the institute, he himself having been a piano pupil of Moszkowski in Paris and Sigismund Stojowski in New York. He studied harmony, counterpoint, fugue and orchestration with distinguished American composers, after completing a four years' teacher's course at the Metropolitan College of Music, when Dudley Buck was president. Among his teachers have been Woodman, Shelley, Goetschius and Guilman, the latter in Paris in 1905 and 1906.

Prominent among the lectures and recitals at the Munson Institute was an address on Feb. 28 by Lord Aberdeen on "The Mission of Music."

With him at the time was Lady Aberdeen, and the program also enlisted the aid of Vivian Gosnell, baritone. Having met Mr. Munson in New York, the distinguished English couple became interested in the Bay Ridge school.

G. C. T.

RECITALS IN WILMINGTON

Emma Lore Aided by Misses Bradfield and Hill—Blind Give Concert

WILMINGTON, DEL., June 6.—The annual recital of Emma Lore, soprano and harpist, was given recently at the New Century Club. Miss Lore is the daughter of the late Chief Justice of Delaware. Edna Bradfield, violinist, and Margery Hamilton Hill, pianist, were again the assisting artists. Miss Lore was heard to best advantage in a little group of mother songs and two Handel numbers.

Miss Bradfield played solos and won great favor. Miss Hill, in addition to accompanying Miss Lore and Miss Bradfield, offered solos which earned several extras.

A concert of an unusual nature this week, also at the New Century, was given entirely by the blind and for the blind. Wilmington possesses what is called the Blind Shop, wherein the sightless are enabled to earn a living under equal conditions with those who have sight. It was for the extension of the shop that the concert was given. Ruth Buck and Lucille Mahan of Philadelphia, soprano soloists; Arthur Richmond, baritone, of Baltimore, a student at the Peabody Institute, and Elmer Vogts, also of Baltimore, violinist and pianist, were the performers. All acquitted themselves creditably.

T. C. H.

Mansfield Choral Society Heard in Admirable Program

MANSFIELD, OHIO, May 31.—The Choral Art Society, under the able leadership of Florence MacDonald, gave the second concert of the season on Tuesday evening, May 22, before an audience that filled the Presbyterian Church. Will A. Rhodes, Jr., tenor, of Pittsburgh, was the soloist and was in excellent voice, his numbers deepening the very favorable impression he had made in his first appearance here. Florence MacDonald and Mr. Rhodes were soloists in the "Maid," by Julian Edwards, in which their fine singing was given an admirable background by the work of the chorus. Miss MacDonald had taken the solo rôle on learning of the inability of Lucy Marsh to be present and distinguished herself by the manner in which she led and at the same time carried the difficult solo part of the number.

Euterpe Club and Soprano Heard in Concert at Waterloo

CHARLES CITY, IOWA, June 1.—Mrs. Pearl Headford Williams, coloratura soprano of Chicago, gave a concert at Waterloo, Iowa, Tuesday evening, assisted

by the Euterpe Club. The large audience was most enthusiastic and charmed by her singing of "Depuis le Jour" from Charpentier's "Louise." The Euterpe Club is one of Waterloo's newest musical organizations. It is under the leadership of Miriam Marsh and is composed of twenty-two young women. The club sang a group of five songs by Rachmaninoff and a group of old English songs. The concert was given under the auspices of the Suffrage Club and the proceeds were divided equally between that organization and the Red Cross.

B. C.

MILWAUKEE HAS NEW CHORUS

Choristers of St. John's Cathedral Give Initial Program

MILWAUKEE, WIS., May 29.—A new musical organization, the Cathedral Choristers of St. John's Cathedral, gave its first public concert at the cathedral auditorium Monday evening. The club chorus is composed of 100 boys and men. Under the leadership of Otto A. Singenberger, the chorus made a good first impression, disclosing several exceptionally fine voices and musical intelligence that promises well for the club.

Alexander Zukowsky, assistant concertmaster of the Chicago Orchestra, played several numbers with finish and sympathy and was well received. Harry Meurer, tenor, assistant director of the club; Anthony Olinger, basso, and Nicholas Hessling, tenor, pleased in several solo numbers. Ralph Tillema, pianist, accompanied the soloists. J. E. McC.

Although other Metropolitan Opera artists are already preparing for summer recreation, Mme. Rappold is still on tour in the Southwest. She sang in the open-air performance of "Aida" in St. Louis, after which she was heard in Texas.



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Between marveling at the accomplishment wrought by the Conductor, in bringing the chorus to such perfection and enthusing over the fine work of the baritone soloist, Harold Land, of New York, there was not a dull moment in the whole evening. Mr. Land has a voice of exceptional quality and knows

how to use it to the best advantage. When he had concluded "When Dull Care," sung in his happiest vein, they insisted upon an encore. His biggest hit was scored in Homer's "Banjo Song," which he sang with feeling and understanding that stamped him as a real artist.

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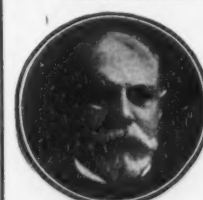
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Opera Given by Carl Rosa Forces in Week's Bill of Old Favorites—
Members of Royalty Attend Concert for Mesopotamia Fund
Arranged by Duchess of Wellington—New Work by Widor,
"Salvum Fac Populum Tuum," Played in War Benefit

Bureau of Musical America,
12 Nottingham Place,
London, W., May 21, 1917.

THE week has been an interesting one at the Garrick Theater, where the Carl Rosa Company has given us old friends, well done by newcomers whom we shall hope to call old friends some day. "Il Trovatore" drew a big and enthusiastic house with Beatrice Miranda as *Leonora*, Hughes Macklin as *Manrico*, Phyllis Archibald as *Azucena* and Hebdon Foster as the *Count*, all giving most excellent accounts of themselves. On Thursday came the promised performance of Bruneau's "L'Attaque du Mou-



Clara Simons as "Suzanna" in "The Marriage of Figaro" with the Carl Rosa Company

lin." We were glad to hear it, for our memories of its production at Covent Garden some twenty years ago, with Marie Brema in the principal part, are still very green. The performance was somewhat ragged and we do not like the new happy ending, which is not as telling or artistic.

Last night "The Bohemian Girl" was given, with Ben Davies as *Thaddeus*, and the house rose at him and the ever popular airs given to him, for he and the whole company made the most of their opportunities.

The Beecham Opera Company, which is now doing record business in Birmingham, will open at Drury Lane on the 30th in "Otello," with Frank Mullings as the *Moor* and Mignon Nevada as *Desdemona*, and on the following night London will be introduced to Puccini's "Girl of the Golden West" in English, with Jeanne Brola in the title part, supported by Robert Parker and an excellent company and conducted by Sir Thomas.

The Leighton House concert on Saturday was as delightful as ever and Myra Hess was the pianist. After tea Plunkett Greene came to sing.

Pianist's First Recital

Kathleen Long, a young English pianist, made a most favorable impression at her first recital in Aeolian Hall on Friday evening. Her program was well chosen. She showed great artistic perception and a firm and sympathetic touch, allied to an attractive personality.

Thursday evening was given to two most delightful vocal recitalists, Margarita d'Alvarez in Aeolian Hall and Hugh Marleyn in Steinway Hall. To each the highest possible praise may be given and the reward of each was "house full."

Mme. d'Alvarez is a singer of rare talents. A flexible voice of wide range and great dramatic ability enable her to sing every class of song with equal ease. Her simple and beautiful delivery of Coningsby Clarke's "Blind Ploughman" was a fitting pendant to *Carmen's* song, which she gave as an encore, but every song was delightful in whatever language.

Hugh Marleyn is a baritone of high gifts, for his reciting to music is as attractive as his singing, and in all he does he pays attention to the meaning and the significance of the music.

Play Captain Godfrey's Music

Dan Godfrey of the great musical family of that name has just celebrated his twenty-second series of symphony concerts at the Winter Gardens, Bournemouth, as well as a supplementary series of special Monday concerts and others in lighter vein. In the season which is just over he gave upward of 300 works, eighteen of them being by British composers, with many first performances, especially of the works of Captain van Someren Godfrey, who is now with his regiment in Africa.

Mme. Alys Bateman arranged and sang in a very fine "Babes' Concert" given in the Queen's Hall in aid of Queen Charlotte's Lying-In Hospital, at which she was assisted by Ben Davies, Daisy Kennedy, Benno Moiseiwitsch and the Artillery String Band, under Lieutenant Stretton. Other items were a telling speech from Mrs. Kendal, a beautiful dance by Mlle. Genée and several songs by Charles Tree.

Another fine charity concert was given at Apsley House, arranged by the Duchess of Wellington in aid of the Mesopotamia Comforts Fund and among those present were Queen Amelia, the Duchess of Teck with Princess Mary and Princess Iona of Teck, who enjoyed a generous and very attractive program.

Phyllis Lansdale, a young and promising English soprano, made her first appearance in opera on Saturday night in Birmingham with the Beecham Opera Company and as *Santuzza* scored an immediate and marked success. She is a pupil of Emma Nevada.

Give Warner's Quartet

The program of the London String Quartet was of the type now familiar to us and drew a good house on Saturday afternoon. The quartets played were the Schubert in A Minor, the Brahms Piano Quartet, with Myra Hess at the piano, and H. Waldo Warner's Quartet in C Minor. We are warned that, owing to military duties, Albert Sammons will be unable to play at the next concert.

In the Russian exhibition at the Grafton Galleries, one of this week's concerts was organized by Mme. Levinskaya and a most excellent Russian choir made its appearance thereat. Solos were well given by Phyllis Lett and Mark Hambourg. The choir is made up of amateur singers, but sang some Russian folk-songs delightfully.

Two very attractive concerts were given at Morley Hall on Saturday afternoon and evening in aid of Russian charities and were largely attended. Felix Swinstead played the piano and a Humoresque of his own composition was much liked. Emil Doehard, the Belgian

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Feb. 17th, 1917

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'cellist; Dilys Jones, Madeline Rickwood, Kenneth Ellis and Daisy Kennedy gave solos in the afternoon, while in the evening the Wimbledon Park Choir sang some part songs, and Phoebe Cook, an R. A. M. student, gave some 'cello solos excellently, and the Misses Violette and Gertrude Brauen sang solos and duets delightfully. A word of praise is also due to Violette Brauen, who played the accompaniments with great taste.

"Make Thy People Safe"

Yesterday afternoon there was a very interesting concert in the Queen's Hall given by the Band of the Inns of Court O. T. C. in aid of the Paddington Free Buffet for Sailors and Soldiers and the Scottish Women's Hospital on active service. Sir Alexander Mackenzie conducted the "Britannia" Overture, as well as "Salvum Fac Populum Tuum," a new work by Charles Widor, the Paris organist, and lesser pieces by Elgar, German, Percy Fletcher and Sullivan. The soloists were Jean Sterling Mackinley and Mrs. Foster Salmond, and Sir Johnston Forbes-Robertson also appeared.

The first Summer Season Ballad Concert was given in the Queen's Hall on Saturday afternoon and, as all through last season, the delightful performances of the Queen's Hall Light Orchestra, under Alick McLean, provided a great attraction, for they played the "Tales of Hoffmann" Barcarolle and Sibelius's "Valse Triste" perfectly. Kirkby Lunn sang magnificently; Carmen Hill introduced an attractive new song, "Our Little Home," by Eric Coates; Gervase Elwes gave a beautiful rendering of Dvorak's "Songs My Mother Taught Me" and Benno Moiseiwitsch played.

Iris Viney gave a most successful first recital in Wigmore Hall and proved herself to be a young singer of great gifts, with a beautiful voice and an artistic temperament.

Clara Simons, the young Australian soprano, who has already made a marked success with the Carl Rosa Company, is a most delightful *Butterfly* and will also

sing the title rôle in "The Lily of Kil-larney" next Thursday. She is a native of Melbourne and is now only twenty-five years old and has studied entirely in England, first with Mrs. Cecelia Hutchinson, then for two years at the Royal College of Music, where she was an Exhibitioner, and then for two years at the London School of Opera, under Hermann Grunbaum. Her principal rôles are *Marguerite*, *Butterfly*, *Antonia* in "The Tales of Hoffmann," *Suzanna* in "The Marriage of Figaro," *Anne* in Verdi's "Falstaff" and *Leonora* in "Trovatore" and she has also done much work on the concert platform. HELEN THIMM.

"King Olaf" Sung in Finished Fashion by New Britain (Conn.) Chorus

NEW BRITAIN, CONN., June 2.—Elgar's "King Olaf" was finely sung last night in the Lyceum Theater by the New Britain Choral Society, under E. F. Laubin's baton. Highly creditable, too, was the work of the soloists: Theo Karle, tenor; Mildred Graham, soprano, and Arthur Middleton, baritone. Each gave authoritative and vocally smooth interpretations of their solos. The instrumental forces, directed by Robert H. Prutting, deserve praise. Ruth Bennett was a sympathetic accompanist. W. E. C.

Factory Employees at Canton Heard in Excellent Program

CANTON, OHIO, June 4.—A concert by employees of the Timken Roller Bearing Company, under the leadership of Mrs. Margaret E. Loutz, was given here recently. An elaborate program of songs and instrumental numbers was given. Considerable talent has been found among the men and rehearsals are being held weekly. R. L. M.

Mrs. Ernest Schelling, wife of the American pianist, has been chairman of the Bar Harbor War Relief Committee, which centralizes the various organizations there.

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MILWAUKEE INAUGURATES ANNUAL MAY FESTIVAL

Various Musical Units of City Unite in Event Marking Fortieth Anniversary of Arion Club—Movement Largely Outcome of Formation of Civic Music Association Following Music Boosters' Week—Many Choruses Join in Concerts

MILWAUKEE, WIS., May 29.—A chorus of 1000 singers, representing nine musical societies and fifty church choirs, the Minneapolis Symphony Orchestra, six soloists and a remarkable chorus of 1000 children from the Arion Junior Club and the public and parochial schools, joined forces and presented a music festival at the Auditorium in the main hall on Saturday.

The event marked the fortieth anniversary of the founding of the Arion Musical Club, which undertook to celebrate the occasion with a festival and obtained the co-operation of virtually every musical unit in the city, the purpose being also to initiate a movement to hold a May festival each year. Artistically and financially, the festival was a marked success and it is planned, if no untoward conditions interfere, to present an even wider range of musical events during festival week next year.

The main effort was the concert given by the adult chorus and the Minneapolis Orchestra in the evening, although the children's concert perhaps stirred an equal amount of interest. Milwaukee has seldom heard such magnificent choral singing as was disclosed under the direction of Daniel Protheroe, who has conducted the Arion concerts since 1899. The chorus of men and women revealed an exquisite quality of tone, fine balance and coherence of the various sections and a power that was used with discretion in brilliant climaxes achieved in Moussorgsky's "Joshua" and Mr. Protheroe's *a cappella* chorus, "Hail, Gladdening Light." Mr. Protheroe's composition was heard for the first time here and proved a worthy work; it was enthusiastically received.

Success of Artists

The solo part in the Moussorgsky chorus was sung with excellent effect by Jean Cooper, contralto, whose voice and appealing personality proved one of the delights of the event for the audience, which insisted on hearing her in encore numbers, after she had sung an aria. The solo part in Bruch's "Jubilate, Amen" was sung by Marie Kaiser, soprano, who was also well received. Miss Kaiser's voice was used with particular advantage in the Bruch "Hymn to Patriotism." Royal Dadmun's splendid bari-

tone and musicianship made his singing of Handel's "Hear Me, Ye Winds," a distinctive pleasure. The other choral number was Gounod's "Sanctus" from "Messe Solenne," which was given noble expression; Charles Harrison, tenor, sang the solo part effectively.

The orchestra and its interesting director, Emil Oberhoffer, accomplished a distinct success, especially in the vivacious interpretation of Kalinnikoff's melodious Symphony No. 1, in G Minor. The orchestral accompaniments were excellent. Two members of the orchestra also appeared in solo numbers, Richard Czerwony, concertmaster, and Cornelius Van Vliet, cellist, and the sympathetic well executed performances of both drew generous applause.

Fletcher's cantata, "The Walrus and the Carpenter," was the chief number on the children's matinee program, and its performance was delightful; the chorus showed signal musical discrimina-

tion, a most attractive tone quality and exactness as to time, enunciation, etc. The chorus's singing was easily one of the features of the festival and reflects credit upon Mr. Protheroe, director, and Carl O. Skinrood, president of the junior club.

Return of Tomlins

An interesting incident of the children's concert was the appearance of William L. Tomlins, first director of the Arion Club, who years ago opened the children's music classes, which were the foundation of the present big junior club and have now developed virtually into a big music school, in which the tuition is \$2 a year. Mr. Tomlins made a short address.

The Arion Club has a notable history; at the time of its founding it was one of three or four clubs of its kind in the country and during its life has accomplished things of inestimable value to music. Much of its early success was due to the thorough drilling under Mr. Tomlins, who gave Milwaukee notable hearings of "Elijah," "Creation," "St. Paul" and other oratorios and who organized also the Cecilian choir of women as a department of the club. Mr. Tomlins was also director of the Apollo Club, Chicago, which often co-operated with the local club in joint performances. Frederick Archer, W. H. Pommer and Arthur Weld followed successively as directors when Mr. Tomlins resigned in 1888. The Arion Club was launched by

thirteen men who met to sing for their own pleasure; charter members still living are W. W. Colvin, Eltinge Elmore, W. P. Rogers, W. E. Furlong, M. H. Brand and W. L. Sherman. Charles W. Dodge has been accompanist for the club (with the exception of three years spent in Chicago) since 1878. The club brought many famous musicians to Milwaukee in concerts; the Christmas performances of "The Messiah" have been made milestones in the history of the club and now attract 4000 to 5000 persons.

Roster of Choruses

The organizations participating in the May festival were: A Cappella Chorus, Musicverein, Männerchor, Lyric Glee Club, Knights of Columbus Glee Club, Handel Chorus, Tuesday Musical Club and the MacDowell Club.

Much credit for the energetic activities of the Arion Club belongs to John E. Jones, a banker and music-lover, the Arion president.

The movement to hold a May festival each year is largely the outcome of the co-operative union of musical forces accomplished in organization of the Civic Music Association, which followed the addresses during Music Boosters' Week last autumn by John C. Freund. The association is now working for the introduction of community singing into the parks in connection with the summer concerts. J. E. McC.

ANNA CASE STIRS NEWARK

Community Singing Concludes Brilliant Oratorio Society Concert

NEWARK, N. J., June 1.—Closing its thirty-ninth consecutive season of concerts, the Oratorio Society, under Louis Arthur Russell, gave a notable concert in the Palace ballroom, May 28. The society gave a brilliant performance of Mendelssohn's setting of Racine's Biblical drama, "Athalie." The beautiful choruses were delivered with thrilling effect. In this work the soloists, all drawn from the ranks of the evening's choir, were Pauline Curley, E. A. Fowler, Bessie Volkman and Messrs. Luther Marchant and Webster Norcross, with the support of the Symphony Orchestra and Newark, of which Mr. Russell is also conductor.

The second part of the program was largely devoted to Anna Case, the brilliant star of the concert, who sang two groups of songs and several encores in her inimitable artistic way.

A Community Chorus was established, singing several national songs and patriotic airs with great enthusiasm. Here joined in voicing the patriotic sentiment of the hour many of the leading bankers, merchants and professional men of the city, leading women of society, young and old, supported by the Oratorio Chorus and Orchestra. The conductor's idea of closing a program was accepted as an inspiration.

A feature of the program was a new Choral Ode for Memorial Day, a setting of William Collin's verses "How Sleep the Brave," for male quartet (sung by Messrs. Craig, Drescher, Cole and Hunt of the chorus), with Orchestral Interlude ("The Spirit of '61") and choral refrain, composed by Conductor Russell. The orchestra played with splendid precision and expression Weber's "Jubel" Overture and Wagner's Overture to "Rienzi."

Anna Case Heard in Benefit Recital in Montreal

After singing the part of *Columbia* in the great national pageant at the recent opening of the Sylvan Theater in Washington, Anna Case, the Metropolitan Opera soprano, left immediately to fill some engagements in Canada. On Friday, June 8, she sang at the Arena in Montreal in a recital for the benefit of the Infants' Hospital. Immediately upon her return to New York Miss Case will depart for her summer home on Shippan Point near Stamford, Conn.

Tulsa Community Chorus Ends Season

TULSA, OKLA., June 1.—A successful community "sing" was held at Convention Hall last month, under the leadership of Robert Boice Carson, with a

chorus of over one hundred on the stage and 2500 in the audience. The enthusiasm was at its height after "America," the opening hymn, was repeated. From that point Mr. Carson had every one in the audience singing our patriotic hymns. Mrs. R. F. MacArthur, who has been instrumental in making the community chorus a success, has announced a series of concerts for the near future. Lynette Kimmons, organist, with an orchestra of twelve pieces, assisted the singers. R. B. C.

Martinelli Among Artists at Mount Vernon Red Cross Concert

Under the auspices of the Italian Civic Association of Mount Vernon, N. Y., a benefit for the Red Cross Society was held on Sunday evening, June 3, the artists appearing in the admirable program given, including Giovanni Martinelli, Luisa D'Arclee, Margherite Hazard, Bianca Del Vecchio, Giuseppe Battistini and Giuseppe Interrante. The "Italian Royal March" and "Garibaldi's March" were played by the High School Orchestra, under the leadership of E. Neilsen, Jr. The concert was given under the direction of R. Mazziotta, and Master Ralph H. Mazziotta provided excellent accompaniments for the soloists.

"REGISTRATION DAY" PROGRAM

Washington School Children Honor Event—Recital by Ralph Kinder

WASHINGTON, D. C., June 6.—Under the leadership of Hamlin Cogswell, director of music in the public schools, a chorus of 2500 pupils from the high schools and seventh and eighth grades was heard in a program of songs in the open-air on the Washington Monument Grounds on June 5 as a finale of Registration Day. The following evening a chorus of similar size from the lower grades honored the Confederate Veterans with patriotic songs. The music was furnished by the United States Marine Band and the Industrial School Band of Birmingham, Ala.

Ralph Kinder of Philadelphia gave the inaugural organ recital on the newly installed organ in Calvary M. E. Church on June 6. His program was varied, consisting of numbers from the English, French, German, Italian and American schools, closing with three compositions of his own. Mr. Kinder was assisted by Charles Trowbridge Tittmann, basso, and Faye R. Bumphrey, contralto. W. H.

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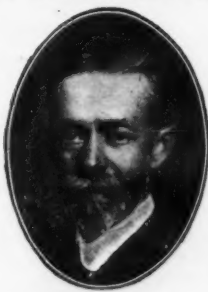
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Music More of a Vital Need to Americans Than to Europeans, Is Conviction of Harold Bauer

An Amusement in Old World, but a Vivid Means of Self-Expression to Americans, He Declares—Eminent Pianist Discusses Interesting Phases of His Two-Piano Recitals With Gabrilowitsch

By HARRIETTE BROWER

WHEN a European artist of eminence and international reputation makes comparisons between American and European audiences, the result is certain to be interesting. Particularly in the case of such an artist as Harold Bauer, whose distinction as a pianist has been accentuated this year by the delightful series of two-piano recitals in which his art was joined to that of Ossip Gabrilowitsch.

Mr. Bauer believes that Americans find in music a vivid vehicle for self-expression, while to the European it is a form of amusement or a means of esthetic cultivation.

"It is this that interests me here," said Mr. Bauer. "People in America seem to realize that music is a part of themselves, —an outlet for feeling, a means of self-expression. In Europe on the other hand, music is a pleasure, an amusement,—sometimes an exotic, a science, a means of esthetic cultivation, or satisfaction. The artist is considered in the light of an advanced student by the many students who listen to him; they criticize each point, and wonder how he will do this or that. In America the attitude is quite different. You listen to music for what you find in it; you learn how to express yourselves. You find in music an expression of your inner feeling; it is more vital to you than it is to the Europeans, because you find in it a vehicle for sentiment and emotion."

"Your program of early music came to us as a revelation and we can only hope it will be repeated next season," I remarked to Mr. Bauer during a chat on the concert season just ended.

"I shall probably do so with additions. The compositions I brought out last year will soon be published with such editing as I thought advisable to do on them. It was a curious fact that when I played this program in New York, there had been the usual call for seats, as for other recitals. But when people saw the program, they often went away without purchasing tickets. They seemed to have an idea that such a program would be dry, whereas those who came were well pleased. The attitude of the would-be ticket-purchasers interested me, for it showed me they were not influenced by the personality of the player; they would not come simply to hear the pianist, not caring what he played. No, they discriminated, and did not attend because they thought they would not care for the pieces they would hear."

Good Taste of Audiences

"I like to know the tastes of an audience, and while I would not change my program in a large city, I might for a smaller town. I often enquire what numbers they especially want to hear; and I am frequently surprised at the excellent musical taste and eagerness to learn of the best music, which is found in small places. Sometimes they write: 'Please don't play Beethoven's "Appassionata"; we had that two years ago; give us another sonata.' This may appear somewhat absurd at first thought; as though one could hear the 'Appassionata' too often! On second thought one appreciates their standpoint. They found this Sonata so beautiful that now they want to hear another."

"A rather amusing incident occurred after one of my recitals in which I had played a Beethoven sonata. A young man came up to me and asked—'How long do you think it would take me to play all of Beethoven's sonatas by hand?' The question arrested my attention. I entered into conversation with the man. His business was to secure advertisements for mercantile concerns. He found it required a great deal of imagination to prepare these in such a way that they would 'hit the bull's eye every time.' So he began to look about for means to cultivate his imagination. He went to the art galleries, but did not get much out of

pictures. Then he went to the theater in his search for imaginative impetus. Here he was occasionally moved and secured some ideas. He began to read good plays. Shakespeare especially appealed to him. It gave him a 'tingling sensation down his spine' he said. Then came music. He heard fine orchestras and procured a victrola. Here he came to enjoy good music from the records. He became acquainted with some of Beethoven's



Harold Bauer, the Eminent Pianist

Sonatas. Such music gave him the same sensations as a fine Shakespeare play. Thus he thought if the mechanical performance gave him so much pleasure, he would get much more out of that music if he could play it 'by hand.' Hence his question.

"I have had an extremely busy season," said Mr. Bauer, in response to a question on the year's work. "I have done various kinds of things this year. Perhaps the actual number of recitals has not been greater, for I have given between sixty and seventy. But I have had arduous labor in preparing varied programs, also the appearances with Casals. The two recitals of old and modern music represented much thought—especially the one on old music. When pianists bring out seventeenth or eighteenth century music, it is usually of a light, delicate character—little fine tinkling effects of gossamer lightness and fleetness. The really big things written for the harpsichord are not generally known. It was most interesting to me to search for these and present them."

"Harpsichord music, on account of the character of the instrument, is not played with the variety of shading that piano music demands. A section or phrase is played with one quality of tone; another pedal is depressed and a second passage is played with another quality. Thus each section or passage has its own quality,—the music is performed on different tone-levels, as it were, not with incessant tone gradation that we are accustomed to on our present piano. What I should like to see is a modern harpsichord—if a manufacturer could be found with faith enough in the idea, combined with skill to produce such an instrument. I do not forget that the Chickering's years ago manufactured, with the aid of Mr. Dolmetsch, a variety of harpsichord. But the demand was not sufficient to warrant their continuance, and the instrument needed some changes. A really modern harpsichord would be a delightful instrument, and I hope some day to see a perfected one."

"Regarding certain composers, it is strange what a feeling there is towards Brahms' music. People do not seem to care to hear it. This may be partly due to the slighting way in which some critics speak of his compositions. There is an idea that his two concertos are dull and incomprehensible; yet I have had great success with both of them. They always please an audience, yet the contrary opinion is apt to obtain before hand. It is difficult to bring out pieces by Brahms for this reason. Remember how slightly the Handel Variations have been referred to by some of the critics. Some of them take the same stand with regard to the beautiful Prelude, Choral and Fugue of César Franck, played a number of times the past season. I introduced the work to American audiences about fifteen years ago. It has been my privilege to do this for several compositions of this master, and for other works of the modern school."

Two-Piano Music

"How do you find time to get up the recitals of two-piano music?" he was asked.

"Oh that is great fun; those performances come at the end of the season when we are tired with other recitals, and they are a great relaxation. Of course but little rehearsing is necessary, once or twice playing through being sufficient for the ensemble."

"That is so perfect that the two players are as one," I remarked.

"But which one?" asked Mr. Bauer quickly. "It would interest me to know that. There are different characteristics in each of us; when we play together I imagined we produced a style somewhat different from either."

"It is perfect harmony, at all events."

"That is what we want. In a work like the Mozart Sonata and Fugue in D Major we each conform to the classic style and period; whereas in the romantic Andante and Variations of Schumann, where more freedom is allowed, each respects the other's individuality."

"The Rondo, Op. 73, of Chopin was fascinating at the pace you played it."

"It is a stupid piece unless it is taken at a rapid tempo. Really it is an early work of Chopin, in spite of the opus number, which was added by the publisher. Played in quick, brilliant style it is pleasing."

Gabrilowitsch as Conductor

"What do you think of Gabrilowitsch the conductor," continued Mr. Bauer; "is he not great?"

The listener echoed this sentiment most heartily.

"He surely has every quality to make a great conductor—the learning, command, sentiment, vigor and magnetism. He throws himself heart and soul into the work, and I think he feels a call to do it. He should find opportunity here to exercise his unusual powers. He is able to impart so much vitality and fire to his work with orchestra, that it is reflected in his piano playing, too; he shows more sweep, power and intensity at the piano now than of old."

The great pianist seemed in cheerful mood, as though relieved from the strain of the season's engagements. He occasionally fell into anecdote, one of which shall be recorded.

"Did I never tell you about the lady who came to Moszkowski with the question: 'How long is a quarter note?' He answered her that the length depended on the tempo,—that some quarter notes were longer than others."

"I fear," continued the lady, 'I have not made my question very clear; I really want to know how long is an eighth note.' 'An eighth note differs in length according as it is used' was his reply."

"Monsieur, I see I have not expressed myself as I should, I want to know how long is a sixteenth note."

"Madame, a sixteenth note is a short note."

"Oh I am so glad to know it is a short note. Will you be so kind as to play me one!"

"I shall remain in America this summer," he concluded, "and probably for a number of years to come. I should locate here for good now, were it not for the feeling we have that we shall return to Paris, and occupy our home there, which is standing just as we left it. I, however, hardly think it possible to go back there for years to come."

LOUISVILLE, KY.—Mrs. I. Cone Ethelbert Daniel, coloratura soprano, gave a recital at the Woman's Club Auditorium on June 9. Mrs. Daniel's voice is clear, flexible and well trained and her stage presence charming. She was assisted by Agnew Demarest, tenor. Mrs. Katherine Whipple Debbs, teacher of the artist, was at the piano and gave sympathetic and intelligent support.

BIRMINGHAM "SING" HAS NOVEL FEATURES

Unique Methods of Community Singing Instituted by Director Lawrence

BIRMINGHAM, ALA., June 9.—This city's campaign for community music, of which the first steps were taken at the recent Federation Biennial, was definitely launched on Sunday afternoon, June 3, in Capital Park, where 5000 gathered for the first weekly community "sing" under Robert Lawrence.

There were several novel features of the occasion which showed that although Birmingham is a new entry in the field of community singing, it has several original ideas to contribute to the country's general knowledge of the subject. The first of these novelties was the dividing of the throng in two sections, representing, respectively, the east and west sides of the park. Director Lawrence had each section sing "Dixie," and the west side was declared the winner.

As a comparison of the singing of adults and children, Mr. Lawrence asked 100 girls between the ages of four and twelve to come to the chorus stand. The platform was filled with the little girls, who sang "Dixie." Then the boys were given a chance, and as the Birmingham News remarked, "in about two minutes the stand was crowded with Penrod Schofields." The boys sang "America" and "The Star-Spangled Banner."

Another unique feature was Mr. Lawrence's innovation of having the audience hum "Suwanee River," which was carried through with good effect. There was interest also in the singing of "Alabama," to the tune of "Men of Harlech," the words being by Dr. John H. Phillips, the city's Superintendent of Education, who acknowledged the applause from the director's stand.

The audience, by a rising vote, expressed its thanks to Mayor Ward and the other city commissioners, Messrs. Hornady and Barber, who had done so much to make the "sings" possible. A tribute was also paid to Mr. Lawrence, who not only directed the singing with contagious enthusiasm, but whose devotion to the cause was largely responsible for the securing of the stand, seats, lights, etc.

The community music committee was presented to the audience. It consisted of:

George Ward, honorary president; Mrs. W. J. Adams, president; Dr. J. H. Phillips, first vice-president; J. W. Donnelly, second vice-president; Morris Bush, third vice-president; Mrs. Max Fies, secretary; Sol. Caheen, treasurer; Robert Lawrence, director; Stephen Allsop, Mrs. D. S. Bayley, Ercel Coyle, Harry L. Culver, Mrs. George Houston Davis, Mrs. M. B. Du Bose, Victor Hanson, Mrs. R. F. Johnston, Mildred Kahn, Joe Loveman, Dr. R. F. Lovelady, Mrs. W. M. Mayes, Sara Mallam, Carl H. Milam, Fred E. Moore, Mrs. Philip Oster, Mrs. E. T. Rice, W. S. Stallings.

William Nappi conducted the Community Band. Effective concert numbers on the program were:

"The Carpenter Shop" (Fay Foster), "Stephanie Gavotte" (Czibulka), Treble Clef Chorus of the Music Study Club, Robert Lawrence, director; Beatrice Tate, accompanist; C. R. Klenk, cellist. "The Heavens Are Telling," from "The Creation," Halle-lujah Chorus, from "The Messiah," "Inflammatus," from "Stabat Mater," Church of the Advent choir, Mrs. O. L. Stephenson, soloist; Fred L. Grambs, director; Lowena Hanlon, pianist.

Fresno High School Students in Admirable Performance of "Pinafore"

FRESNO, CAL., June 4.—Capably directed by Earl Towner (who conducts the Fresno Symphony Orchestra), the students of Fresno High School delighted a capacity audience in the White Theater last Monday evening, when "Pinafore" was produced. It was a strikingly smooth production, one that evoked genuine admiration. Both the chorus and principals were entirely adequate. The rôles were assumed by Harriet Bennett (Josephine), Pauline Pelle (Buttercup), Harold Hughes, who stage-managed the production (Sir Joseph); Wallace Buchanan (Captain Corcoran), Robert Maltman (Ralph Rackstraw), A. A. Bowhay, Jr. (Dick Deadeye), Ellis Thorwaldson (Bill Bobstay), Lurena James (Hebe) and Walter Markley (Bob Beg-ket). The proceeds went to the Fresno Red Cross Chapter.

At Seattle, Wash., Clifford W. Kantner presented his artist pupils, Irene McCready, soprano, and Frederick Wiederrecht, tenor, in recital May 31, assisted by William Jackson, baritone, and the Theokarle Choral Club.

Why So Many Women Fall In Love with Musicians

THE poet deals in words, while the painter deals in color and form, but the musician deals in emotions and therefore his appeal to women is always more swift, as it is always more subtle, than the appeal of any other artist.

Such, summed up by a writer in the Philadelphia *North American*, is the latest theory to explain the lure of music for women and the attraction of the dark-eyed, long-haired musician himself.

The average woman, say the theorists, is hedged in with conventions that make her feel a prudish discomfort if a book or a poem talks too openly of what she thinks of, but never puts into words. With a picture it is the same way, but in the music, she hears with emotional delight all the romanticism, all the beauty and all the vague dreams which she hides so closely from the world. In consequence she reads into the music her own feelings, and then she confuses the musician with his music. He, too, is keyed up to a high tension; he feels telepathically the emotion he has communicated and so a spark is kindled between them. As for the result—well, sometimes it is love, sometimes a momentary infatuation—that all depends upon how much music they hear together and how much pent-up nervous emotionalism lies buried in the woman's soul.

"Emotions," say the pedants, "are always more powerful than thoughts or common sense, and music is the symbol of emotion, with its notes attuned not only to a fixed sound, but to a corresponding nerve in the human body which vibrates in response to it so that the scale of emotions and the scale of music are identical. The result is that listening to music, provided your nerves are emotionally attuned to it, has the same physical effect as great pleasure or excitement, causing exhilaration, an increased pulse and a quickened heart beat. What wonder, then, that the woman listening loses her mental balance and believes that the musician rather than the composer whose music he plays is the cause of her delight."

"The only safeguard," say psychologists, "lies in the fact that not all women are what one might call attuned to the same key as the music they hear. To be candid, it is usually the woman of more shallow emotions who responds so openly that she follows the piping of the modern Pan. The woman whose nerves are steady and emotions deep but hidden, feels the music, but she responds inwardly instead of outwardly, and therefore does not confuse the man with his music, and as a result gains self-control rather than loses it in the wild melodies of a tone poem, a passionate rhythmic dance or the intricate harmonies of a symphony."

"But the butterfly woman whose days are spent in the pursuit of pleasure and who lives a life that keeps her continually tense lets her emotions have full sway when she feels the delicate harmonies of tonal beauty tugging at her nerves, and the result is that she looks upon music and those who make it for her with a feeling of sensuous delight. She lets herself be swayed by it. She pictures wonderful love dramas in which the musician plays the leading rôle with her, and the consequence is that it is not long before she believes herself hopelessly in love with him, and through sheer romanticism is ready to 'fly with him' if he asks it."

"The worst of it is that modern life, with its extravagance and luxury, its round of pleasures and excitement and the continual haste that speeding trains and automobiles engender, is developing more and more women of this high-strung nervous type, and in consequence there are more and more worshippers at the shrine of musicians."

"Soul Atmosphere"

Another student of music and the emotions declares that the woman's search for a "soul atmosphere" is the reason why she is so ready to succumb to the wooing of a musician. "Women," he says, "are incurably romantic, and incurably emotional. They are forever seeking the perfect lover and the perfect wooing. They don't like to descend to the material things if it is possible to avoid it, and in consequence they are always attracted by poets, artists and musicians. But the truth remains that both painters and poets are creators and as creators they are workers, and are

often astoundingly practical, but the musician need not create—he need only interpret. Thus he can possess the emotional and romantic personality that women delight in, and while he works just as hard as any other artist, and sometimes harder, it does not leave him dully human as the work of the other men is apt to do."

"Then, of course, there is music itself to lend him a halo; there is the touch of the foreign which musicians, even American ones, seem somehow to acquire; there is the memory of dark eyes, of poetically long hair; of artistic white, well-kept hands; of a huge audience held enthralled by the one man—and there you have enough to chain any woman to the music case of the musician whatever sort of music he gives the world."

"Even the orchestra leader in the café has this power and this charm. So has the violinist, while at summer resorts the conquests of the musicians are innumerable, for then they have the languorous

beauty of the season to help them. So unless they are unusual enough to turn their backs upon the soul atmosphere they create they will continue to be modern Pied Pipers drawing after them women, both young and old."

That many musicians, whether singers, players or conductors, do turn their backs upon this soul atmosphere is proved by the many successful artists who are real home bodies, but they do it in defiance of the women who write them notes, send them invitations and sigh for personally autographed photographs. They may be armed themselves against the lure of the music, but they cannot arm their hearers, and that makes loyalty and morality very difficult to the average musician.

Hard to Hold Aloof

"You see," says one of them, "the man—let us say the violinist—plays the music which some great composer has written. When he wrote it he was dreaming a great dream, and he has probably written into it much of human love and joy. Very good; then this is what the musician tries to express in his playing, and because to express it he must feel it, he flings himself into his music. Then there comes to him telepathically what the audience feels. It is not always the

same—for often the music is no more than a key that unlocks new emotions or dreams in his hearers' hearts, but he feels the wave after wave of emotion that beats against the platform—and that, too, sways him. So when it is over and the women crowd around him he is still strung to a high pitch, and he sees in bright eyes all kinds of invitations, and realizes that he—he alone, has the power to enthrall them—and, well, you can see that it is very hard for the man to be cold and distant and aloof, and never to enter into little flirtations."

"Of course, there are those who would have us believe that the duty of the musician is as much to promote morality as to produce pleasure, since music is the most sublime of arts; but no matter how moral the artist may be, or how much he may restrict his reading of the music, he cannot in any way control the manner in which that music will act upon his audience. To one it is mere harmonious sound; to another it is the call of the primitive; to a third, an urge to thrust aside conventions, to live the life of romance—and there you have it. The women follow the musician because they each make him the embodiment of what the music says to them, and whether he wants to or not, he pipes to them with the call of a Pied Piper."

IN PHILADELPHIA STUDIOS

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, June 11, 1917.

THE West Philadelphia Orchestral Society, an organization of some fifty excellent instrumentalists under the able direction of J. W. F. Leman, of the Philadelphia Orchestra, were heard in their annual invitation concert Monday evening. The program was a well chosen one. It included Weber's "Freischütz" Overture, the first movement of the Symphony "Militaire," by Haydn, Meyerbeer's Coronation March and the Venetian Suite by Nevin, all of which were played with admirable tone quality and precision. An enjoyable feature of the concert was the skilful reading of a Schumann number for three violins and piano by the Misses Lillian Emery, Frances Snyder, Miriam Semple and Gertrude Emery.

The soloists were Lucy Porter, soprano, Roy Comfort and John Richardson, violinists. Master Richardson gave an effective rendition of Svendsen's Romance with orchestral accompaniment, while Mr. Comfort played artistically and with much tonal sweetness a Romance of D'Ambrosio and a Gypsy Dance of Nachez. Miss Porter disclosed a voice of remarkable purity through her singing of numbers by Leoni and Denberg. Mary Porter proved an efficient accompanist.

Stanley D. Hubbard, organist, was heard in recital in Estey Hall last Tuesday evening. Mr. Hubbard gave noteworthy and expressive interpretations of many difficult numbers selected from the works of Bach, Macfarlane, Guilman, Lemare, Boellmann and Dubois, all of which reflected credit upon Frederick Maxson, his instructor, under whose auspices the concert was given. Marie Loughney, soprano, assisted. She sang most pleasingly Buzzi Peccia's "Gloria" and Stenson's "Prayer Perfect."

The final concert given by pupils of Charles Westel, pianist, in the New Century drawing rooms Tuesday evening revealed a list of splendid soloists. Those who took part and gave excellent interpretations of standard works were: Hannah Bellows, Matthew Moore, Bella Kohn, Philip Hyman, Maurice Kleidman, Harriet Fleishman, Sadie Wilderman, Ida Cohn, Dorothy Tilton, Maurice Polis, Gertrude Kark, Harriet Pinsky, Dorothy Kroll and Theresa Goldberg. Mr. Westel furnished dependable support at the second piano.

Miss Sproule's pupils were heard in an interesting song recital in Estey Hall last Wednesday evening. Many promising and well placed voices were much in evidence. Those who participated included Miss Eisenlohr, Miss Haig, Miss Ward, Miss Sausser, Miss McKain, Miss Hudson, Miss Worman, Miss Gamble and Miss Tinkler. Three part songs charmingly sung added greatly to the enjoyment of the concert.

The Cantaves Chorus closed a very successful season with a meeting in the Orpheus Club Rooms, followed by a recep-

tion in the studio of Clyde O. DeLand. The officers and board of directors for the ensuing year will be: President, Mabel Elms; first vice-president, Mrs. Frederick Sneller; second vice-president, Alice Fidler; secretary and treasurer, Elizabeth C. Fudge; librarian, Mrs. Philip A. Crosland; directors, Mrs. Benjamin J. Aitken, Mrs. Arthur J. Huselton, May Liddell, Mrs. Herman H. Mattman and Mrs. Clinton A. Strong. May Porter, the competent director of the chorus, continues in that capacity and has brilliant plans for the coming season.

M. B. SWAAB.

ANNUAL STUDENTS' CONCERT

Von Ende School Crowded for Program Given at Close of Season's Study

Additional evidence of the serious and musicianly work done by students of the Von Ende School of Music was afforded on the evening of Wednesday, June 6, at the annual concert of the institution at 44 West Eighty-fifth Street, New York. The auditorium of the school was crowded; in fact, many persons were unable to gain admission, so great was the interest shown in the affair. The program was presented by:

Sigmund Krungold, pupil of Lawrence Goodman; Mary U. Reber, pupil of Mme. Remenyi-Von Ende; Manolito Funes, pupil of Sigismund Stojowski; Helen Vogel, pupil of Mr. Von Ende; Otilie Schillig, pupil of Mme. Von Ende; Henry Oberndorfer, pupil of Alberto Jonas, Sergei Kotlarsky, pupil of Mr. Von Ende; Ursula Mellish, pupil of Mme. Von Ende; Eli Miller, pupil of Hans Van den Burg.

Special honors were conferred upon students in various departments of the school who had attained unusual proficiency during the year's work.

Concerts by pupils of the school were given also on the evening of May 25, when Phyllida Ashley, a pupil of Mr. Stojowski was heard in a recital program and on the evening of June 5, when the following presented numbers:

Alfred Stryker, Arline Turrell, Claire M. Conway, Bernice Muller, Bessie Riesberg, Jacques Miller, Tibor Van Surley, Anis Fuleihan, Mary Bingham, Mollie Kaminetzky, Mary U. Reber, John E. Klenner, Nicholas Simonetti, Samuel Katz and Dorothy Congdon.

California Teachers' Body Makes Schumann-Heink an Honorary Member

In recognition of her distinguished services to musical art the world over and in special appreciation of the contribution which she has made toward an annual musical festival at San Diego, the Music Teachers' Association of California recently made Mme. Schumann-Heink an honorary member of that organization.

Newark Festival Chorus Gives Patriotic Airs on Registration Day

NEWARK, N. J., June 9.—The Newark Festival Chorus assembled 600 of its members on Registration Day at a concert given at the City Hall and gave a number of patriotic songs, under the baton of Sidney A. Baldwin, to the great delight of a large audience. Other numbers were given by the Police Band and by Voss's Band.

MR. LOEFFLER WINS HIGH PRAISE IN MEDFIELD CONCERT

Composer Presents Program of Great Merit at Red Cross Benefit— Heinrich Gebhard Soloist

MEDFIELD, MASS., June 2.—Charles Martin Loeffler, the distinguished composer, violinist and teacher, gave a concert in St. Edward's Church last evening for the benefit of the Metropolitan Chapter of the American Red Cross. The program was presented by a string ensemble of violins, viola and cello, consisting of about forty players, who were assisted by Heinrich Gebhard, the well-known Boston pianist, and Mary Fay, soprano. Mrs. Dudley T. Fitts accompanied the singer and Ethel Damon Clark, an advanced student of Mr. Gebhard, played certain of the incidental piano parts in the ensemble numbers. The program consisted of "The Golden Sonata," Henry Purcell; "Panis Angelicus," César Franck; Quintet, César Franck; Ballade, Vincent d'Indy; Spanish Rhapsody, Albeniz.

Miss Fay was heard in the "Panis Angelicus" with the ensemble and in French songs by Fauré and Widor. Her lovely voice, convincing interpretative ability and charming manner were warmly admired.

Mr. Gebhard again thrilled his audience by his masterly playing in the César Franck Quintet and the delicate shading in the d'Indy Ballade.

The ensemble players consisted of some of the best players of Boston, including Carmine Fabrizio and members of the American String Quartet. The concerted work, under the guiding baton of Mr. Loeffler, was a revelation of extraordinary beauty. The César Franck Quintet was performed in memory of Mrs. Pauline Agassiz Shaw. Every seat in the church, nave and gallery was taken by an appreciative audience.

W. H. L.

Mme. von Klenner Again to Have Summer School at Point Chautauqua

Mme. Katherine Evans von Klenner will again conduct her summer school of song at Point Chautauqua, N. Y. The season is to open on July 1. It was the intellectual atmosphere of Chautauqua that first inspired Mme. von Klenner with the idea of establishing at Point Chautauqua a summer school of song, to which not only ordinary students, but experienced teachers might repair, to perfect themselves in their art. Year by year the once little school has grown, until now it is a recognized feature of the great educational life of the famous place.

Republic Band Gives Concert for Red Cross at Friars' Monastery

The Republic Band, conducted by F. J. Major, stopped off at the Friars' Monastery in New York last Sunday evening to give a benefit for the American Red Cross. The band is traveling from Alma, Mich., to Washington, to play at the White House. The program began with "Stars and Stripes Forever" and ended with "The Star-Spangled Banner." George Egan played a trombone solo and Edward Krase sang. Several hundred members of the Friars Club were on hand.

BEG AID FOR THE TANDLER SYMPHONY

Los Angeles Orchestra Pleads With Rich to Pay Debt and Raise Guarantee

LOS ANGELES, CAL., June 4.—In closing his first year as manager of the Los Angeles Symphony Orchestra (Adolf Tandler, conductor), F. W. Blanchard is giving his energies to securing guarantors' payments to liquidate the \$7,000 debt of the season and to securing guarantees. Considering that the Los Angeles orchestra has no large guarantors, the debt is inconsiderable. The number of concerts was increased this season and also the number of men in the orchestra.

Despite the enlargements, the cost per concert was considerably reduced. On the other hand, the income was much increased. This was in the face of the fact that there were no great visiting soloists presented. However, the fact that when there were soloists announced the sale of tickets showed quite an increase points to the preference of the public for soloists. Still it is a question whether \$1,000 expended on an artist soloist would show that much added income.

Mr. Blanchard has had a heavy burden this year. A number of the board of directors of the orchestra were apathetic. It is pointed out that a symphony orchestra cannot be supported by kind words; it takes directors who have both energy and cash for the project.

Moreover, the president of the board, Dr. Norman Bridge, resigned in the middle of the season and took up his legal residence in Chicago, for the novel reason that the California laws wouldn't allow him to bequeath as much of his fortune to charity and art as he wished. (We do not permit people to be too charitable out here.) Our wealthy people are willing—some of them—to give \$25 or \$100 toward supporting a symphony orchestra; but compared with Boston, New York, Minneapolis, Cincinnati and San Francisco, the guarantee subscription list is insignificant.

A certain few have done their best. A part of the time the attendance has been good. But with a city the size of Los Angeles, the largest city west of St. Louis, a city of many millionaires, it is felt that there should be a guarantee list totalling \$50,000 a year.

In the face of the absence of any such response on the part of the wealthy, the fact that the orchestra has concluded twenty years of continuous work speaks well for the small number that has given it their thought and money.

Mr. Blanchard has already sold \$2,000 worth of tickets for the coming season. And if there is placed back of him a board of directors which will give the project their personal support running to \$15,000 or \$20,000 and will elect a president who has the standing, dignity and financial support that was given by Dr. Bridge, the patrons of the orchestra may expect a season beginning next fall that will eclipse its predecessors. W. F. G.

Keeping a Secret

Sir Frederick Bridge, the famous English organist and composer, has a keen sense of humor and delights, says *Tit-Bits*, in telling the following story: He was once at a dinner party, when he was much bored by a loquacious guest. At length the stranger became so bumptious that Sir Frederick asked him if he knew much about music. "Rather; I should think I do," was the reply. "Come, now," said Sir Frederick, "tell me what are the four resolutions of the dominant seventh?" "Tell you what are the four resolutions of the dominant seventh?" echoed our ignorant one, haughtily. "Ah, I could not give away the secrets of our craft in any circumstances."

Pittsburg, Kan., Musicians Entertain Kansas Federation



Prominent Members of the Treble Clef Club of Pittsburg, Kan., Which Recently Entertained the Kansas Federation of Women's Clubs. Upper Row, Left to Right: Mrs. R. L. Pate, Mrs. Frank Crane, Leah Evans, Mrs. W. Schreebe, Mrs. R. W. Thompson, Mrs. J. T. Stewart. Lower Row, Left to Right: Mrs. G. E. Block, Mrs. Charles Hill, Mrs. O. L. Stamm, Mrs. A. C. Graves, Mrs. F. H. Ewalt and Mrs. H. M. Grandie

PITTSBURG, KAN., June 4.—The Treble Clef Club was prominent on the programs of the annual convention of the Kansas Federation of Women's Clubs held recently. The club's chorus, which Mrs. R. W. Thompson directed, offered Norwegian songs and the string section played the Andante from Haydn's Sixth Symphony and Papini's "Ballato," while the double quartet sang a Benedictus. The soloists were Mrs. G. E. Block, Mrs. R. L. Pate, and Mrs. Charles Hill. Ann Olive Blair, organist at the First Presbyterian Church, is president of the club and chairman of the local committee on music.

Community singing, under the direction of Edith Bideau, was a novelty that greatly pleased the club women. The women joined with a will in the familiar songs. Miss Bideau was the soprano

soloist in the preludes given by the music faculty of the State Manual Training Normal of this city. Gertrude Concannon was the pianist.

Bizet's "Agnus Dei" was presented in an effective manner by Miss Bideau, soprano, Miss Blair, organist, Mrs. W. Schreebe, violinist, and Miss Concannon, pianist. In addition to the preludes, various music numbers were interspersed throughout the programs, even those otherwise strictly devoted to business. Miss Concannon, as State Chairman of the music committee, had charge of the programs.

In the membership of the new executive board of the Federation are known to be women who favor a survey of music conditions in the state, a plan advocated by Walter McCray of this city, in order that the various forces working for the advancement of music in Kansas may know what foundation they have to build upon. This plan especially seeks to improve the status of music in the public schools. E. B.

VOLPE SCHOOL ENDS YEAR

Three Closing Concerts Prove Worth of the Institute's Pupils

Three notable students' recitals closed the first season of the Volpe Institute of Music, New York, of which Arnold Volpe is director. These recitals are regular features of the work at the Volpe School, and have given pupils the opportunity of playing before such noted artists as Mischa Elman, Ossip Gabrilowitsch, Adolfo Betti and others.

On Sunday afternoon, June 3, an interesting program was given by Max Warnow, Julius Epstein, Dora Hartley, Pearl Rothschild and Emanuel Ahlberg. Mr. Elman was the guest of honor.

On Sunday afternoon, June 10, a recital was given by the intermediate and advanced students of the school. Those who appeared were Harry Jacobs, Lilian Magee, Sadie Bookman, Benjamin Ellman, Dora Wassilefsky, Miriam Lax, Henry James, Peter Limon, Julius Epstein, Eleanor Volpe, Jane Adams and

Jamie Evans. A high standard of excellence was maintained by all the performers.

A piano recital by Pearl Rothschild, artist-pupil of Edwin Hughes, was given on Sunday evening, June 10. Miss Rothschild proved a pianist of fine capabilities in numbers by Bach, Grieg, Chopin, Liszt, Zanella and Schubert-Tausig.

Many Artists Participate in Red Cross Benefit at Newark

NEWARK, N. J., June 5.—A Red Cross benefit was given in Wallace Hall on Friday evening, May 25, under the auspices of the National Surgical Dressing Committee. A delightful musical program was offered, in which the following artists participated: Mary Bradin, Alexander Berne, Mr. and Mrs. Paul Petri, Mary Potter, J. Francis Smith, Paul Charles Degraeve, Florence M. Robrecht and Thelma Alexander. Isabelle Valiquet, a French nurse, and Mrs. Mary Hatch Willard, chairman of the National Surgical Dressing Committee, both told interesting experiences connected with their work in France. P. DE G.

COMMUNITY MUSIC WORKERS ORGANIZE

Plans of Association Are Being Sent to Members for Final Approval

A meeting of the executive committee of the National Association of Community Music was held at the home of W. Kirkpatrick Brice, New York City, on June 7, when a plan of organization was drawn up by the organizing committee, and will be submitted this week to all members of the association.

The officers named to serve during the present year are Arthur Farwell, New York, president; Mrs. James O. Dickens, of Mobile, Ala.; Peter W. Dykema of Madison, Wis.; William J. McCoy of San Francisco, Mrs. Kate Douglas Wiggin of New York, vice-presidents; M. Morgenstau, Jr., treasurer; Barnett Braslow, secretary. Directors for this year are Harry Barnhart, Rochester, N. Y.; W. Kirkpatrick Brice of New York City, John Carpenter of Chicago, Mrs. George Freinkel of Portland, Ore.; Albert Hoxey of Philadelphia, Irene Lewisohn of New York City, Arthur Nevins of Lawrence, Kan., Mrs. G. A. Robbins and Mrs. J. R. MacArthur of New York City.

The plan to be submitted to members provides that any club, organization or individual may become a member of the association, and sets the yearly dues at \$2 for individuals, and from \$10 to \$25 for clubs, and similar organizations, the amount being in proportion to membership. Sustaining memberships are to be \$10 each, contributing memberships \$25 and life memberships \$100.

The officers and directors will form the executive board. It is proposed to hold the annual meeting in the latter part of May each year, the place for the 1918 meeting to be announced later. The proposed plan of organization will be submitted for vote to all members who registered for the first national meeting on community music, held in New York City on May 31 and June 1.

NEW BRITAIN GREET'S CHORUS

Choral Society Has Support of Artists and Hartford Orchestra

NEW BRITAIN, CONN., June 10.—The final concert of the season by the New Britain Choral Society was held at the Russian Lyceum Theater, June 1, Edward F. Laubin of Hartford conducting. The society was assisted by Mildred Graham, soprano; Theo Karle, tenor, and Arthur Middleton, baritone. About thirty members from the Hartford Philharmonic Orchestra furnished the orchestral accompaniments, while Ruth Bennett was pianist. The first part of the program consisted of "King Olaf," by Carl Busch. Mr. Middleton won his audience immediately by his fine dramatic work in the opening solo. The work of the chorus was excellent and Mr. Laubin's conducting of the chorus and orchestra proved him a musician of high merit. The orchestra played the "Shepherd's Dance" and "Torch Dance" from "Henry VIII," with Robert H. Prutting, conductor. Mr. Laubin played the piano accompaniments for the soloists in his usual artistic manner. Miss Bennett, the accompanist of the chorus, also did highly satisfactory work with the orchestra. T. E. C.

Margaret Rice to Map Out Shattuck's Tour While in Wisconsin

Margaret Rice, who directs the tour of Arthur Shattuck, the American pianist, is to spend the summer this year at Lake Beulah, Wis., where she will map out the route for Mr. Shattuck's tour for the coming season.

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BALDWIN PIANO USED

SOKOLOFF BEGINS HIS CONCERTS ON COAST

San Francisco Philharmonic Opens Summer Series—Resident Composers Heard

Bureau of Musical America,
1101 Pine Street,
San Francisco, June 4, 1917.

THE People's Philharmonic Orchestra, recently reorganized under the conductorship of Nikolai Sokoloff, began its summer series of five concerts at popular prices Sunday afternoon, June 3, at the Cort Theater. Mr. Sokoloff has just returned from New York, where his ability was duly recognized and where he acquired a rare musical library from which San Francisco will receive the benefit during the present season. Yesterday's concert was designed as an all-Russian program, beginning with the E Minor Symphony of Sibelius, Mousorgsky's "Night on the Bare Mountain," Borodine's symphonic sketch, "On the Steppes of Central Asia," ending with the Overture Solenne, by Glazounoff.

The orchestra comprised about seventy representative musicians, eight of whom are women, with Emilio Meriz, concertmaster, and William Prior, assistant concertmaster. Adolph Rosenbecker leads the second violin section. The concert was enthusiastically attended and applauded.

Ashley Pettis, the well-known pianist, has enlisted in the marines and is now in training.

Warren D. Allen, a prominent pianist and teacher of San José, associated with the Pacific Conservatory of Music in that city, announces the opening of a summer school of music in Carmel-by-the-Sea.

The Pacific Musical Society gave its closing concert of the season at the Palace Hotel on May 23. Mrs. William Ritter, the club president, was congratulated upon the splendid success of the past season's activities. The final program enlisted the services of B. Emilio Puyans, Horace Britt, Kajetan Attl, Shadow Baldwin and Benjamin Moore.

A memorial concert in honor of the late Dr. Max Magnus, a prominent patron of music in San Francisco for many years, was given Thursday evening, May 31, at the Civic Auditorium, the concert proceeds going to a fund for the benefit of his widow. The program was given under the direction of Paul Steindorf, including choral numbers sung by members of the Exposition Chorus, the San Francisco Choral Society and the Loring Club, with Paul Steindorf and Alexander Stewart conductors. Assisting artists were Mme. Jeanne Jomelli, soprano, who came up from her orange grove near Riverside for the occasion, and the popular Russian baritone, Reinhold Warlich.

Edwin Lemare presented a program exclusively Wagnerian on the organ at the Exposition Auditorium on May 27, and on May 30 gave a patriotic program in honor of Memorial Day, including among his numbers improvisations on "There'll Be a Hot Time," "Tenting Tonight," "Home, Sweet Home," "Dixie" and "Onward, Christian Soldiers."

Frances Poser, a young violinist, was heard in a recital at Sorsos Hall Thursday evening. She was awarded the coveted Arthur Conradi free violin scholarship last fall.

A Patriotic Pageant was given at the Oakland Auditorium, May 29, under the direction of Alexander Stewart, assisted by the Alameda County Chorus, pupils from Alameda County High Schools and various Allies' societies. Soloists were Miss Lucy van der Mark, contralto; Howard E. Pratt, tenor; Alfred Brear, baritone, and Frank Figone, basso; Mrs. Mabel Hill Redfield accompanied.

The Musicians' Club of San Francisco recently presented this program, entirely made up of the works of local composers:

Morceaux lyriques pour piano, Pierre Douillet, "Pensée Fugitive," "Spinning Song," "Valse Caprice," "The Fountain," "Gavotte à l'antique," played by the composer. Songs, "A Chant," "If," William W. Garuth; Mrs. Edna Fischer Hall. (The composer at the piano.) Second movement from Sonata in E for violin and piano, Albert Elkus; Mrs. Stanislas Bem and Albert Elkus. Songs, "At Nightfall" (violin obligato, Samuel Savannah), "The Cares of Yesterday," "Recompense," John W. Metcalf; Henry L. Perry. (The composer at the piano.) "Leong Cor Tong Yun Sheong" (two Chinese melodies for cello and piano)—"Mon Mon Cheong Ho Seng Yum," "Fl Fl Cheong Chai Seng," Henry B. Pasmore; Dorothy Pasmore. (George S. McManus at the piano.) Duet, "An Ocean Lullaby," Samuel Savannah; Mrs. Arthur Fickenschner, Miss Ruth Crandall. (Arthur Fickenschner at the piano.) "First Sonnet from Willowood" (for voice, viola and piano), Arthur Fickenschner; Fred-

erick Warford. (Viola, Arthur Fickenschner; piano, Mrs. Fickenschner.) "Romance," "Scherzo Caprice" (for violin and piano), Samuel Savannah; Mrs. Samuel Savannah. (Arthur Fickenschner at the piano.) Mixed quartet, "Liebeslieder," Oscar Weil; Helen Colburn Heath, Mrs. H. M. Atkinson, Easton Kent, Henry L. Perry. (Benjamin Moore at the piano.)

Redfern Mason, the music critic of the San Francisco Examiner, announces a series of lecture-recitals entitled, "The Language of Music." Jessica Colbert is managing his tour and George Stewart McManus will be the assisting pianist.

The Rees Vocal Club gave a patriotic benefit concert entitled "Around the World in Song" in Santa Rosa on June 2, repeating it the following day at the home of the late Jack London, for the benefit of the Memorial Library to be created by the Improvement Club of Glen Ellen.

The Plymouth Choir of the Oakland Congregational Church, Alexander Stewart director, last night closed its interesting series of fifteen programs illustrating the history of church music, with an evening devoted to resident California composers. In this completed series nearly every school and nationality of church music has been represented. The final program consisted of the following names of California composers: Carruth, J. Haraden Pratt, Frederick Stevenson, Wallace Sabin, John W. Metcalf and H. J. Stewart. The soloists were Mrs. Edna Fischer Hall, contralto; Herbert Mee, tenor; D. McClosky, baritone; Marian Nicholson, violinist; William Carruth, organist.

Jack Edward Hillman, baritone, was recently engaged for a recital by the Saturday Afternoon Club of Santa Cruz, meeting with great success.

Virginia Pierce, a talented local opera singer, who made a personal hit as *Mimi* in "Bohème" with an Italian opera company not long ago, has announced her marriage in New York to Umberto Rovere, a member of the Metropolitan Opera Company. THOMAS NUNAN.

PLAN CHORUS OF 40,000

All Nationalities to Join in Huge Music Festival

A huge community chorus of 40,000 voices is to take part in a music festival at the close of the war, it was announced at the Labor Temple, Fourteenth Street and Second Avenue, New York, last Sunday evening.

All nationalities are to participate in the festival "in order that bitterness may not spring up in our midst," the announcement was worded.

The gathering at one of the centers of community singing—that at the Labor Temple—was led last Sunday evening by Alfred Hallam, director of the Chautauqua Chorus. Meetings will be held at the Labor Temple every Sunday evening.

Reinald Werrenrath Soloist with Dayton Club in Inspiring Program

DAYTON, OHIO, June 5.—Ferrata's new patriotic song, "The Flag of the Free," was sung for the first time in public on May 31, when Reinald Werrenrath, baritone, used it as one of his songs in a joint concert of the local Apollo Club and Grace Church Choir. The number was received with much enthusiasm by an audience numbering 2000. The male chorus and the choir presented a most enjoyable program, under the capable direction of Gordon Battelle. In addition to his solos, Mr. Werrenrath sang the baritone solos of Bridge's cantata, "Forging of the Anchor."

A. E. S.

Anna Case to Be Soloist at Initial Concert of Civic Orchestra

A number of prominent artists will be heard at the series of concerts which will be given every Wednesday and Sunday evening at St. Nicholas Rink, New York, by the Civic Orchestra Society. Pierre Monteux, director. Anna Case, the Metropolitan Opera soprano, will be the soloist at the first concert, on June 20. Other soloists announced are Jacques Thibaud, Marcella Craft, John Powell, Frances Alda, Luca Botta, Claudia Muzio and Mrs. H. H. A. Beach.

Recitals in New Orleans

NEW ORLEANS, June 10.—A delightful recital was given recently by the local pianist, Mme. Eugénie Wehrmann-Schaffner. Mme. Schaffner played brilliantly, displaying a fluent technique and musical understanding. Another recent event of interest was the joint concert of the orchestral classes of Mark Kaiser

and the piano pupils of Mary M. Scott. The program was excellently presented. There was also a large attendance at the fourth winter recital of the Southern College of Music Wednesday night. The pupils acquitted themselves well. D. B. F.

Two Good Recitals Given at Shorter College

ROME, GA., June 10.—The annual concert of the School of Music, Shorter College, was given on May 26 in the College Auditorium. John Thomas is director of the School of Music. Among those who appeared were Madge Hilburn, Francis Fleming, Annie Parr, Vivian Goolsby, Gladys Carter, Alma Osborne, Marion Meeks, Leslie Yarbrough, Louise Boyd, Gladys Hancock and Miss Smiley. On May 24 a song recital was given by Mrs. Hugh C. Miller and Mrs. George Watts, sopranos. Both are pupils of J. Oscar Miller. Both did creditable work in an interesting program. Mrs. J. Oscar Miller was at the piano.

Zinovieff and Miss Eversman in Open-Air "Aida"

Leone Zinovieff, the Russian tenor, has been announced to sing *Rhadames* in the open-air performance of "Aida" at the Lewisohn Stadium of the College of the City of New York on Saturday evening, June 16. Mr. Zinovieff will make his New York debut on this occasion. He sang the rôle in Philadelphia last year and also in San Francisco and the famous performance on the fringe of the Egyptian desert in 1911. Alice Eversman of the Metropolitan Opera Company is scheduled to sing the title rôle in place of Claudia Muzio, who was originally announced.

MONTCLAIR, N. J.—Six hundred public school children gave a concert under the direction of Dr. John J. Dawson, supervisor of music, June 6. The performance was admirable. Charles Roy Castner recently won the contest in the Unger System of Music Teaching for the third consecutive year, this being the fourth time that Mr. Castner has stood at the head of Mr. Unger's class. The second prize was won by Bertha Stammelman, fourteen years old; third prize, Gladys Clegg; fourth prize, Lily Meyer, also a gifted musician and teacher, of Verona, N. J. A benefit concert was given June 8 by the Musicians' Study Club under the direction of Wilbur Follett Unger. Eight of Mr. Unger's pupils, Mrs. Earl H. Snively, soprano, and Herbert J. Geib, baritone, were heard. The piano soloists were Lily, Ida and Carolyn Meyer, Bertha Stammelman, Gladys Clegg, Ella Greenberg, E. Abel Ulrich and Charles Roy Castner.

GRANBERRY PIANO SCHOOL AWARDS CERTIFICATES

Commencement Program in Carnegie Hall Discloses Gifts and Training of the Young Pianists

Talent of a high order was exhibited at the commencement exercises of the Granberry Piano School, George Folsom Granberry, director, held in Chamber Music Hall, Carnegie Hall, New York, the evening of June 7. The program furnished ample proof of the thorough excellence of the training given in Mr. Granberry's school. Marion Lynwood Boyd of Jersey City, N. J., who received a full diploma, demonstrated her musicianship in her Bach and Chopin numbers and the Mozart Sonata with the charming young violin soloist, Alice Ives Jones.

The program follows:

Bach, Prelude and Fugue in E Flat Major, Marion Lynwood Boyd; Mozart, Sonata in B Flat Major for Piano and Violin, Marion Lynwood Boyd and Alice Ives Jones, violinist; Reger, Fugue and Variations on "America," Mrs. Henry Bradshaw, '13 (née Marion Barlow); Lillian Eugénie Crawford, '14, Mrs. William Palmer Hanson, '15, Helen Mary Oliver, '16; Mendelssohn, Prelude in E Minor; Schubert, Menuet in B Minor, from Op. 78; Debussy, Sérénade, "Coin des enfants"; Chopin, Polonaise in C sharp minor, Op. 26, No. 1, Miss Boyd; Raff, March from the "Leonore" Symphony, Myrtle Adams, Charlie Mae Cross, Caroline Weld Dudley, Alma Firstbrook Kyle, Mrs. Florence Lee Thompson; address, Rev. Paul Mansfield Spencer; presentation of diplomas and certificates by Director Granberry.

Teachers' certificates were awarded to the following: Myrtle Adams, Pensacola, Fla.; Charlie Mae Cross, Colquitt, Ga.; Caroline Weld Dudley, Orange, N. J.; Alma Firstbrook Kyle, Dover, N. J.; Mrs. Florence Lee Thompson, Grantwood, N. J.

Second Daughter Born to Helen Ware

A second daughter was born to Helen Ware, the gifted American violinist, on Monday, June 11, at Wilmington, Del. The child is Hertha Ware, and from Laszlo Schwartz, Helen Ware's husband and manager, favorable report is received in regard to the condition of both mother and child.

HUNTINGTON, W. VA.—Lillian Davis and Reba Griffith of the department of music, Marshall College, gave a joint recital on May 29. A difficult program was presented in a most commendable manner. Miss Davis has just completed a four-year course in piano with Mildred MacGeorge of the Marshall College faculty. Mrs. Helen Tufts Lauhon supplied admirable accompaniments for Miss Griffith's songs.

Rabindranath Tagore Gives His Impressions of European Music

"AMONG the passengers in our boat there are a few who sing and play in the evening," writes Rabindranath Tagore, the Indian poet, in "The Voice of India" (Bombay). "I always take a seat in one corner of the saloon whenever they meet for that purpose. Do not think from this I have a natural interest in European music, which attracts me thither. But I know, for certain, that to appreciate any good thing requires patient application and culture. The best is not always what easily and cheaply appeals to us, but rather what has to be slowly sought and won. I therefore try to listen to foreign music."

"We have here a young man and two young women, who sing, perhaps, tolerably well. People in the boat enjoy their songs. The songs are of different kinds; some are patriotic and speak of the greatness and glory of England. Some are farewell songs of forlorn lovers; while a great number of them express the feelings and moods of lovers in general. But, as I listen, what I mark invariably in all of them is a strong emphasis both in the tunes as well as in the voices of the singers. The effort and emphasis, I notice, are not an integral part of the songs themselves, but are urged and impelled, to a large extent, from without. It betrays an evident desire to make the emotions quite palpable and obvious to the listeners by this urging and straining of both voice and tune."

"Of course, it is natural that when we express any emotion our voice rises and falls with the rise and fall of the feelings expressed. But music is not an imita-

tion of nature, neither is it allied in any way to histrionism. If we confound the one with the other we should repress the pure form of music. Whenever I listen to music in the saloon I am forced, therefore, to come to this conclusion, that these people who sing want to point with their fingers, as it were, to the invisible emotions by forcing them out with a deal of emphasis and exaggeration."

"Music cannot be perceived that way. I do not care to know how the lover actually feels when I listen to a love-song, but I must find out the feeling of that feeling, that inner and delicate feeling which alone can be translated into music. The two expressions of feeling can never coincide; for what is outwardly an emotion is, in its inner essence, music. And they are greatly dissimilar, just as the vibration of ether and the perception of light are dissimilar."

"We express sorrow by shedding tears, and joy by laughing, and what can be more natural? But if in the singing of a sorrowful song the singer imitates weeping and in a song of jubilation, laughter, how grossly he insults the goddess of music, the finer sense of music. In fact, the power of music is at its best when the tear trembling in the eye is not allowed to be shed, and the laughter ringing within the heart is not allowed to break out. Then, indeed, through our human tears and laughter our consciousness stretches out to the infinite, and in our songs of joys and sorrows even the trees and the fountains and rivers join their voices and find their deepest expression. Then, indeed, we realize the efflux of our soul as the joyous sport of the ocean of the universal heart!"

Lincoln Teacher to Lead Pageant Marking State's Semi-Centennial

A Tribute to Carl Steckelberg's Devotion to Community Music—Among First Teachers to Install Violin Classes in Public Schools—Recently Perfected Interesting Invention to Assist Violinists in Perfecting Finger Control

LINCOLN, NEB., June 6.—Carl Frederick Steckelberg, the violinist and teacher, has been appointed conductor of the great pageant which will be given shortly in Lincoln to celebrate the semi-centennial of the State of Nebraska. This appointment is a tribute to the devotion of Mr. Steckelberg to the cause of community music. During the past two years he has been one of the most prominent musicians of the State to join the community music movement, giving a large proportion of his leisure time to promoting this form of civic recreation.

For two years Mr. Steckelberg has directed the St. Paul's Oratorio Chorus, membership in which anyone who can "carry a tune" is invited. The membership of the society averages 200, with an orchestra of about twenty members. Works studied and given in public have been Mendelssohn's "Hymn of Praise," "Elijah," "The Creation," "Messiah," and others of similar character. Mr. Steckelberg has given his services gratuitously. Often the chorus has furnished the evening service at the St. Paul's M. E. Church; it has sung at the Nebraska State Fair, and at the Inter-Community Conference held in Lincoln last November.

Mr. Steckelberg has been a prominent member of the Lincoln Community Singing Society, and has been particularly active in planning for the annual Community Christmas Festival on the State Capitol grounds.

Other community results have been attained in his orchestras and violin classes. For over eight years Mr. Steckelberg has conducted the Temple Orchestra at the University School of Music, where he is head of the violin department. All students have been admitted to this, and Mr. Steckelberg, in three rehearsals weekly, has brought the ensemble of the organization to so high a degree of perfection that it has been possible to give series of public concerts, at many of which prominent soloists such as Gogorza and Scotti have assisted. He has also had charge of the High School Orchestras.

Promoting Violin Study

Mr. Steckelberg has attracted national attention by his unique violin classes in the public schools. He has appeared before many state and national meetings to demonstrate his effective methods. Lincoln schools were among the first in the United States to offer credit for work in applied music, and here, with the approval of the Board of Education, Mr. Steckelberg has worked out a most successful course of study for such classes. Children of all ages may attend, and the classes are held in the various ward school buildings. Pupils are required to pay the nominal tuition of fifteen cents an hour, for Mr. Steckelberg feels that both parents and children place more value upon the lessons if some money is expended. In some cases, however, it has been necessary for the teacher to supply both instrument and music for his little protégés. After a recent demonstration of his class work before the National Supervisors' Conference, Mr. Steckelberg was requested to prepare a course of study for the use of supervisors, and he has recently made several visits to normal schools in nearby States for the purpose of forming and starting violin classes.

Mr. Steckelberg has just completed a course of study to facilitate the use of the Nemusier, his recently patented invention for the use of violinists who wish to acquire or maintain a technique of great virtuosity. This machine he has used for six years in his own studios

at the University School of Music. Mr. Steckelberg's first training in violin was obtained from his father, Henry Steckelberg, a 'cellist who was a charter member of the New York Philharmonic Society and a member of that organization



Carl Frederick Steckelberg, One of Lincoln's Leaders in Community Music, and a Class of His Students Practising with the Nemusier

for many years, and later solo 'cellist in the orchestra with Theodore Thomas. These lessons were followed by study under Dr. Carl Baetens and Hans Albert of Omaha; a course at the Chicago Musical College under Jacobsohn; study with Hugo Herman at Frankfort-on-the-Main, Arno Hilf at Leipsic, and with Joachim, Ysaye and Sevcik.

Origin of Nemusier

Mr. Steckelberg's father had often told him anecdotes of the many great artists he had known, and among these was one telling of Wieniawski, who used to practise his trill and similar exercises, diligently, upon his stiff cuff. It is also well known that Paganini, in his later

years, was never heard to practise, but was often seen lying at length, holding his violin and practising silently. So Mr. Steckelberg, deducing from these tales and from his own experience the fact that once the sensation of fingering is worked into the "muscle-mind," it needs only to be revived by active thought, with a very little practice, set himself to the task of devising an instrument which should work out formula methods or finger-patterns.

This work has occupied the last six years, until now Mr. Steckelberg feels that he has his device in its final form. Four years of this time he has worked discovering or adapting the finger formulae which, he thinks, Paganini doubtless used. Beginning his experiments with an old violin neck, to which he attached rubber bands and levers, he has evolved an instrument which he has named the

Nemusier, which, as the name implies, deals with nerves and muscles. The keys are fastened upon posts and controlled by springs, which may be adjusted so that the weight for each key may vary from eight ounces to twenty ounces, depending upon the individual strength and needs of the user. By the use of this the student may, it is declared, acquire digital dexterity and individual finger control, and may be certain that he cannot strain any muscles, as is often the case with mechanical aids to practice. It is further explained that the little instrument interferes with no teacher's work, merely supplementing it, and is invaluable to the traveling artist.

HAZEL GERTRUDE KINSELLA.

Adelaide Fischer Gives Art Toward Inspiring Women in Liberty Bond "Drive"

Adelaide Fischer, the American soprano, sang before the National League for Woman's Service at the National Headquarters on Madison Avenue, New York City, on Friday evening, June 8. The purpose of this particular day in the organization throughout the country was to start a "drive" among women for the buying of Liberty bonds.

Miss Fischer shared honors on the program with Frances Starr, late of "Little Lady in Blue," who recited the "Battle Hymn of the Republic," and Mayor Mitchel of New York City made an address. Miss Fischer's beautiful voice was at its best and her singing of the "I Came With a Song," by La Forge, "My Lover He Comes on the Skee," by Clough-Leighter, "Pierrot," by Dagmar de C. Rubner brought round after round of applause. The singer responded with the "Star-Spangled Banner," in which the gathering enthusiastically joined.

Central New York Chapter, A. G. O., Holds Tenth Public Service

AMSTERDAM, N. Y., June 8.—The tenth public service of the Central New York Chapter, American Guild of Organists, took place last Tuesday evening in St. Ann's Church, Russell Carter, organist and choirmaster. The interesting program contained several musical numbers. Reba B. Maltby played the prelude (a Guilmant Adagio); Charles Learned played the offertory (a "Priore" by Boell-

mann); the postlude ("The Swan" by Stebbins) was given by John O. Lundblatt, and the service was sung by the choir of St. Ann's Church.

End-of-Season Activities of Cleveland Musical Bureau Artists

CLEVELAND, OHIO, June 5.—Cleveland Musical Bureau artists have been active of late as follows: George H. Jones, tenor, and Grace Benson, mezzo-soprano, appeared in joint recitals last week in Youngstown, Ohio, and New Castle, Pa.; Doris Stadden Kaser was heard in three local club engagements; Kathryn Guaniere gave a recital in Warren, Ohio, and filled a club date in Youngstown, besides singing the soprano part in "The Seasons" at Galion, Ohio; Frank J. Sadlier, basso, was heard in "The Messiah" in Geneva, Ohio, and "The Seasons" at Galion.

Birmingham Hears Piano Programs

BIRMINGHAM, ALA., June 12.—Pearl Rosenfeld recently gave a pupils' demonstration of the Fletcher Piano Method at Birmingham, Ala. Kathryn Tierce, returned from a year's study with Ernest Hutcheson, gave a piano recital in the same place. Mrs. Carrie Handley Rice offered the second program of a series by her piano pupils. Those participating included Aileen and Lida Stephenson, Lula Franklin, Madeline Wilcox, Sara Newsome, Gertrude Brown, Blumie Shugerman, Ellen Dupuy and Bessie Whitford.

NEW MUSIC AT NORFOLK FESTIVAL

Symphony by Carpenter Among the Novelties at Mr. Stoeckel's Annual Concerts

The Litchfield County Music Festival, at which important new compositions are heard annually and which is given under the direct patronage of Carl Stoeckel, a wealthy resident of Norfolk, Conn., took place on Tuesday, Wednesday and Thursday of last week. As this festival is in no sense an event to which the general public may gain admission by the purchase of tickets and as invitations are issued only through the special dispensation of Mr. Stoeckel, the review which appears here is of necessity obtained at second hand. Therefore no opinion can be offered by MUSICAL AMERICA as to the value of the various compositions presented or as to the performance of the music.

The opening concert was given over to John Alden Carpenter's Symphony, described as modern music, sensitively scored, revealing fine fancy and craftsmanship, masterfully directed by Frederick Stock, conductor of the Chicago Symphony Orchestra.

Under the baton of Arthur Mees, the chorus sang Elgar's "King Olaf," Florence Hinkle-Witherspoon, soprano; Theo Karle, tenor, and Herbert Witherspoon, basso, appearing also.

On Wednesday evening was heard the second concert. The program was in striking contrast to Tuesday evening's, consisting, as it did, of classics by Bach, Mozart and Handel. Features were the performance of Bach's Concerto for two violins, and Mozart's Symphonie-concertante for violin and viola, both of which were played by Fritz Kreisler and Efrem Zimbalist. Bach's Cantata, "God's Time Is Best," and excerpts from Handel's "Messiah" were among other noble works heard. Soloists were Emma Roberts, contralto; Lambert Murphy, tenor; and Reinald Werrenrath, baritone.

At the third and final concert, Thursday evening, three new compositions—Percy Grainger's "imaginary ballet," "The Warriors"; Nicola Laucella's "Symphonic Impressions—Whitehouse," and Sir C. Villiers Stanford's "Irish Rhapsody, No. 5"—were given. The soloists were Mme. Alma Gluck, soprano, and Mabel Garrison, coloratura soprano.

Mr. Grainger's "Warriors" is described as a work whose technical treatment may be regarded as thoroughly characteristic of this exuberant Australian musician. For one thing, it called for a sort of "battery brigade," the regulation orchestral forces being supplemented with ten additional percussion instruments, two of which being grand pianos. The strings of the latter were occasionally struck—as in the same composer's "Nutshell" Suite—with special hammers.

Mr. Laucella, a member of the orchestra, set himself to mirror musically the sights and sounds of the Norfolk festival. The term "Whitehouse" in the title of his work referred to the residence of Carl Stoeckel. As for the Stanford work, it was reported to be fully up to the splendid standard of that eminent Anglo-Irish composer. It had been Sir Charles Stanford's intention to be present and direct his music in person, but the danger from U-boats was deemed too great.

The remaining orchestral numbers were Smetana's overture to "The Bartered Bride," a march by Grieg, and the Chabrier rhapsody "España." Henry P. Schmitt conducted.

Among the many well known persons present at this year's festival were George W. Chadwick, Rawlins Cottenet, John Alden Carpenter and Mrs. Carpenter, Samuel Carr, Walter Damrosch and Mrs. Damrosch, H. H. Flagler, Henry F. Gilbert, George K. Gould, Percy Grainger and his mother, Mrs. John Grainger; Henry Hadley, Frederick R. Huber, Richard Aldrich, W. J. Henderson, Charles Martin Loeffler, H. T. Parker, Henry L. Mason, Mr. and Mrs. Alfred Noyes, Dr. and Mrs. Horatio Parker, Charles Safford and Marcia Van Dresser.

KEMP STILLINGS

VIOLINIST

Personal Direction
EVELYN HOPPER
Acolian Hall, New York



SIoux CITY, IOWA.—The class of 1917 of the Lawrence School of Music held its commencement exercises on Friday evening, June 15, at the First Unitarian Church here.

WASHINGTON, D. C.—George Herbert Wells gave the dedicatory recital on the new organ recently installed in the clubhouse of the Washington Lodge of Elks. Thomas A. Murray was the assisting soloist.

NEWARK, N. J.—The Newark Choral Society held a meeting recently at which solos were given by Catherine Rosser, soprano, and Mrs. Mildred Couper, pianist. The chorus sang under the leadership of Benjamin Norton Scudder, Jr.

ORANGE, MASS.—Alice Monroe, well known local soprano, gave a recital on June 4 in the Congregational Church, with the assistance of Raymond R. Laughlin, 'cellist; Ruth Flint, pianist, and Dorothy Dean, organist.

ARLINGTON, MASS.—The choir of the Arlington Baptist Church sang Gounod's "Gallia" at the Sunday evening service, May 27, with the assistance of Evelyn Blair Kinsman, Boston soprano, and Harris S. Shaw, organist and director.

JERSEY CITY, N. J.—Mrs. Margaret Slocum and Miss Nelson, who have the music department of the Bergen School for Girls in Jersey City, presented their class in an interesting program on June 1 as the closing musicale of the year.

UTICA, N. Y.—De Witt Coutts Garretson, organist and choirmaster of Grace Church, this city, gave a dedicatory organ recital in the Trinity Moravian Church, Thursday evening, June 7. Mr. Garretson played a well arranged program of wide scope.

CANTON, OHIO.—Emil Reinkendorff, former director of the Grand Army has been named director of the St. Peter's Catholic Church choir. W. E. Strassner, formerly director of the First Methodist Church choir, will assume the same position in the Trinity Lutheran Church.

ROCK ISLAND, ILL.—Linda Sool, a young violinist, pupil of Mary Alice Williams played a program on May 14, which was arranged as a benefit prior to her leaving for Chicago to study. She was assisted by Mary Sweet, mezzo-soprano, and Mrs. Starbuck, pianist, of Davenport.

HOLYOKE, MASS.—Assisted by Dr. A. J. Harpin, basso, and the violin class of Cyril Cartier, Prof. William C. Hammond, organist, gave a recital in the Second Congregational Church on June 4. The program was patriotic in character and stirred the capacity audience.

TOLEDO, OHIO.—The forty-fourth organ recital given by Herbert Foster Sprague at Trinity Church took place on May 28 and celebrated the installation of the new console and enlarged organ. There was a large audience that enjoyed a program of classic and modern compositions.

MERIDEN, CONN.—Four piano pupils of Bertha Hartman, namely, Doris Smith, Madeleine Hall, Floyd Warner and Charles King, pleased a large gathering in the High School Auditorium on June 7. They were assisted by George C. Devaul, baritone, who was cordially applauded.

SPARTA, WIS.—Harry Packman of La Crosse, Wis., presented three of his artist pupils, Margaret Brown, Ruth Beebe and David Brown in piano recital on June 5. The students were assisted in the admirable program given by Kenneth Brown, tenor, and Mary Beebe, 'cellist.

TACOMA, WASH.—The St. Cecilia Club closed its season's series of Matinee Musicales May 25, with a brilliant descriptive program illustrating an interesting paper by Mrs. T. W. Little on "Lullabies of Many Lands." At the close of the con-

cert Mrs. B. B. Broomell, the club president, gave a review of the year's work.

KANSAS CITY, MO.—Mrs. Leslie Baird presented two of her brilliant pupils, Mrs. Raymond Waldon, soprano, and Laura Parrott, contralto, in a recital on June 14, in Morton's Hall. They were assisted in the excellent program presented by Olive Koken, violinist, and Lucy Parrott, pianist.

SAN FRANCISCO.—A musicale given by the students of Helen Colburn Heath, the soprano, on Monday evening at the home of Mrs. E. E. Young, introduced to the public several young singers of promise. Piano solos were played by Miss May Fitzgerald. Benjamin Moore was the accompanist.

KENT, OHIO.—Franklyn Carnahan, pianist, was soloist recently for the Kent May Musical Festival, and was assisted by a number of Kent musicians. Mr. Carnahan's imaginative temperament, musical poise and judgment made his work thoroughly enjoyable. He contributed three groups to the program.

BUFFALO, N. Y.—Badrig Vartan Guevchenian sang a group of interesting Armenian songs at the Allied Bazaar, Buffalo, May 28, both afternoon and evening on French, Belgian and Armenian Day. Mr. Guevchenian gave a song recital recently at McKendree College, Lebanon, Ill., and also sang in the Universalist Church, Muncie, Ind.

CANTON, OHIO.—The MacDowell Club, composed of women musicians of this locality, gave a recital recently at the home of Jeanette Cole Smith. The two main numbers were the Concerto in A Minor, Grieg, by Miss Smith and Mrs. C. A. Crane, and the Concerto in D Minor, Rubinstein, Miss Van Horne and Mrs. D. M. Herold.

PITTSBURG, KAN.—McCray's Band gave its initial summer concert recently, featuring a waltz, "Valhalla," by Will Lynch of this city. The performance, under Conductor Walter McCray, was excellent throughout. The soloists were Mrs. R. L. Pate and Regina Lenski, vocalists, with Ann Olive, accompanist, and Walter Scott, cornetist.

BOSTON.—Mary E. Dewson, soprano, a pupil of Albert E. Prescott gave a recital in the Lang Studios, June 6. Mme. Edith Rowena Noyes Greene gave her annual pupils' recital in Steinert Hall, June 6. The pupils were assisted by Rosetta Key, soprano, and Mildred Bent, violinist, and Mme. Greene played the second piano in several concerto numbers.

HARTFORD, CONN.—A concert for the relief of France and her Allies was given at Foot Guard Hall June 6, by the Sphinx Temple Band and the Temp Quartet. Thomas W. Morgan conducted. The personnel of the quartet is Hubert L. Maercklein, first tenor; W. J. Carroll, second tenor; Thomas E. Couch, baritone, and Elbert L. Couch, bass.

NEW ALBANY, IND.—Standing before a background of flags, members of the St. Cecilia Club gave a program of part songs at the Y. M. C. A. gymnasium on May 29, under the leadership of Harriet Compton Devol. The assisting artists were Mrs. Margaret Rowe Clark, harpist; Blanch Scott, violinist; Ella Gardner, pianist, and William Hedder, viola.

BRYAN, OHIO, May 26.—A fine example of public school music work was given at the First M. E. Church here on May 18, when the second annual public schools music festival took place. The grade chorus and orchestra, High School chorus and Girls' Glee Club took part, the program ending with a community sing, in which students, orchestra and audience participated.

SCHENECTADY, N. Y.—The choir of the First Baptist church presented "The Rival Choirs" at the church recently. The soloists were Mrs. Claudia Clark,

Mrs. Frances Gordinier, Mrs. Alma Baldock, Herbert Gross, Anna E. Borg, Mrs. Charlotte Butler, Betty L. Sheldon, Esther Borg, "Pandora," a Greek operetta, was presented at the Washington Irving School, under the direction of Mildred Haplin, musical director.

MOLINE, ILL.—At the studios of Mary Lindsay Oliver an hour of music was enjoyed recently, when five of Miss Oliver's pupils were heard in a delightful program. Those appearing were Geraldine Hepburn, Charles Kerns, Katherine Peeks, Gladys Anderson and Hazel Brashear. William Ward, baritone, and Violet Nordquist, appeared in a joint recital at Miss Oliver's studio last month, the proceeds of the recital being given to Red Cross work.

BOSTON.—Gertrude Edmands, contralto of the Arlington Street Church, recently gave her annual pupils' recital in Steinert Hall. The singers were accompanied at the piano by Harris S. Shaw. Charles Brown, violinist, and Charles North, flautist, furnished obbligatos to some of the songs. William E. Zeuch gave the fifth recital in his Sunday noon series of organ recitals on the new organ of the South Congregational Church (Dr. Hale's church), June 3.

JERSEY CITY, N. J.—The School Extension Clubs, which are connected with School No. 25 in Jersey City, have formed a large chorus which, under the title of Community Choral, gave a free concert at the Dickinson High School recently. The choir, under the leadership of Edward S. Breck, organist of one of the city churches, and members of the Jersey City Philharmonic Orchestra, under E. N. Vitalis, assisted. The soloist was Edith Hallett Frank. The chorus has a membership of one hundred.

WASHINGTON, D. C.—Ruth Bronson, violinist; Dora Walton, 'cellist, and Mrs. Frank Byron, pianist, all of the teaching force of the public schools, furnished an attractive program at the reception given for Superintendent Ernest L. Thurston upon his re-election. Songs by T. A. Donaldson and Francesca Kaspar Lawson formed a feature of the closing exercises of the Maydwell School of Expression and Arts. The graduates were Mrs. Cecile Carter and Lillian Vernon Nichol.

GREENSBORO, N. C.—Mortimer Browning, organist and teacher, has closed a successful season as concert organist, choirmaster and college teacher. Mr. Browning is head of the organ department of Greensboro College for Women. During June and July he will conduct private classes in this city. In the fall the organist's wife, Pauline Abbott-Browning, soprano, who withdrew from the concert field two years ago, will re-enter it and both artists will appear in recital next season.

WORCESTER, MASS., June 2.—The High School of Commerce Orchestra made its first public appearance last night in a concert given in the Assembly Hall of the High School for the benefit of the American Red Cross. The orchestra was assisted by Stella A. Morrisette, contralto; George D. Robertson, baritone; Mabelle Barron Mitchell, reader; Mildred Barrett, violinist, and Florence I. Pike, accompanist. This student body of musicians has been trained by Alma F. Morrisette.

SOUTH ORANGE, N. J.—Pupils of Mrs. Theodora May Brown gave a recital recently. The following played piano solos: Clothilde Lloyd, Rebecca Small, Marguerite Berger, Alice Wintringham, Helen Bradbury, Mansfield Goreth, Dorothy Gilham, Jane Middlebrook, Lansing Taylor, Phyllis Taylor, Curtis Middlebrook, Marian Evans, Rose Gillam, Margaret Wilson, Ethel Rockefeller, Edith Cox, Arnold Shipp, Gertrude Goreth, Edith Lahey and Marion Rice. Mrs. Brown played several solos.

TACOMA, WASH.—Mrs. Julia Robbins Chapman presented her pupil, Lillian Clark, in an artistic recital Wednesday evening, May 23. A double quartet from the Ladies' Musical Club Chorus, with Mrs. Frederick W. Keator, Mrs. Frederick A. Rice and Mrs. Frederick W. Wallis, soloists, took part May 23 in the program of the Sunset Club of Seattle. Teachers presenting pupils in piano recital were Zara Darrow, Dr. Robert L. Schofield, Julia Robbins Chapman, Signor d'Allessio and Sophie and Lucile Preston.

DENVER, COL.—The Walker and Stevens Company filled a week's successful engagement recently at the Broadway Theater in "Robin Hood." This com-

pany, with an unusually good singing cast and a small but effective chorus, gave the best performance of De Koven's opera from a musical standpoint that has been heard here since the days of the original company. Miss Scott, Miss Tracy, Mr. Stevens and Mr. Waterous sang for the Rotarians at their Thursday luncheon, accompanied by their own Pathephone records.

TROY, N. Y.—Vocal pupils of Mrs. Jean Lyman Cooper gave a recital recently, assisted by Mrs. Dunkin Van Rensselaer Johnston of Albany, soprano, at the Troy Conservatory of Music. Others assisting were George Cotrelli of Schenectady, tenor; George Fitzgerald, Ruth Tolhurst, Betty Hollister, Harriet McChesney, Bella Bilson, Mary Barnes and Mrs. A. W. Tolhurst. A recital of the piano pupils of Ruth Hardy was given at the Riverside Club. Those who assisted were Georgine T. Avery, soprano; Marion Dudley, contralto, and Master George Myers, violinist.

NEW YORK CITY.—A musicale was given at Hotel Ansonia, May 29, under the auspices of Sir John French Chapter, Imperial Order Daughters of the British Empire in the United States of America. "Enoch Arden" was given with interpretation by Robert Stuart Pigott and illustrative music by Strauss played by Mary Caldwell. The musical idyll, "Good Night, Babette," was given by Douglas A. Paterson, Helen Gunther, Edward Seger, pianist; Samuel Ollstein, violinist, and Erwin Tucker, 'cellist. Mlle. Yvonne de Tréville sang a group of songs. The proceeds of the concert were devoted to war hospital supplies.

ALBANY, N. Y.—A feature of a musicale given recently for the benefit of the Red Cross was the singing by Mrs. William J. McCann, contralto, and Frederick Whish, tenor, of the song, "A Call to the Navy," with words and music written by Lydia F. Stevens, organist and choir director of the Emmanuel Baptist Church. The composer was at the piano. Others heard in solos were Blanche Mundt, soprano, and Kenneth Wolfgang, tenor. The Vincentian choir, under George Yates Myers, presented Mendelssohn's "Hymn of Praise" recently. The soloists were Thomas F. O'Connor, tenor, and Francis Houlihan and Joseph Belser, boy sopranos.

PROVIDENCE, R. I.—A unique local musical organization is the Providence Harp Orchestra, which was organized by Eleanor Brereton. The ensemble gave a successful concert recently. Its personnel is as follows: Ina Batchelder, Eleanor Brereton, Anna Cherry, Madelyn F. Eddy, Norma Edson, Kenneth C. Farnham, Virginia A. Greaves, Henrietta M. Higgs, Mary P. Howard, Amy Hull, Elliott B. Hull, Virginia W. Hazard, Mary A. Jordon, Elizabeth A. King, Bessie Masterton, Virginia Morgan, Ethelbert B. Oxley, Hazel Priest, Vivian Place, Dorothy Roberts, Katherine Seward, Joseph Toomey, Edythe S. Wade. Augustus St. Angelo is the soloist.

PORTLAND, ORE.—George Hotchkiss Street, baritone, and Mrs. Kathryn Crayler Street, contralto, appeared in a delightful recital at the Little Theater recently. May Van Dyke was the accompanist. The Musicians' Club held its annual meeting recently. The following officers were elected: President, F. W. Goodrich; vice-president, John Claire Monteith; secretary, Ted Bacon; treasurer, George Wilber Reed; membership committee, Franck G. Eichenlaub, William R. Boone and H. C. Ferris. The Crescendo Club, under the direction of Mrs. Rose Coursen Reed, appeared in a delightful program at the home of Mrs. C. M. Haller. The soloists were Mrs. J. L. Freiman, Nina Dressel and Marguerite Carney, with Evelyn Ewart at the piano.

BALTIMORE, MD.—The first of a series of exhibition concerts by the students of the European Conservatory of Music, Henri Weinreich, director, took place Thursday evening, June 7, at Lehman Hall. The participants in these concerts are students of the director in piano, Julius Zech, Joseph Imbroglio, violin, and Edgar T. Paul, voice. The students all showed careful preparation. Those who contributed to the program were Lillian Miller, Fortuna M. Matassa, Clara Young, Dirbe Rokos, William Rokos, Gertrude Philipps, Eleanor Riebel, Margaret O'Connor, Melba Wilson, Nellie Eisenger, Mrs. W. H. Snyder, Rose Teichman, Beulah Mae Hobbs, Nettie Williams, Alma Thomas, Flora Voelker, Ruth Amos, William Chenewoeth, Ethel Ashman, Ardis Hunter, Pearl Riebel, Mrs. Marie Rysanek Toulia, Maude Schaeffer, Ethel Thiems, Katherine Gruenbein, Maurice Kramer and Ella Ree Rokos.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

Addison, Mabel—Atlantic City, N. J., June 17.

Austin, Florence—New Bedford, Mass., June 16; Taunton, Mass., June 18 and 19; Lewiston, Me., June 20; Portland, Me., June 21 and 22; Lewiston, Me., June 23; Bangor, Me., June 25 and 26; Quebec, Can., June 27 and 28; Peterboro, Can., June 29 and 30.

Baker, Martha Atwood—Lockport, N. Y., Oct. 4.

Bennéche, Frieda—Southern tour in June. Black, Cuyler—Boston, June 21; Montreal, June 25 and 26; Buffalo, N. Y., June 28; St. Louis, Mo., June 30; Milwaukee, Wis., July 2.

Courboin, Charles M.—Springfield, Mass., June 20.

Rasely, George—Rochester, N. Y., June 16; Ogdensburg, N. Y., June 18 and 19; Watertown, N. Y., June 20 and 21; Auburn, N. Y., June 22 and 23; Syracuse, N. Y., June 25 and 26; Utica, N. Y., June 27 and 28; Troy, N. Y., June 29 and 30.

Sundelius, Marie—Boston, Mass., June 18; Providence, R. I., June 20; Montreal, Que., Can., June 22; Buffalo, N. Y., June 28; St. Louis, Mo., June 30; Milwaukee, Wis., July 2; Tacoma, Wash. (Swedish Festival), July 12; Seattle, Wash. (Swedish Festival), July 13.

Ensembles

Apollo Quartet—Charlestown, Mass., June 18; Hebron, Me., June 19; Somerville, Mass., June 25; Pawtucket, R. I., June 26.

Copley Quartet—Somerville, Mass., June 18; Swampscott, Mass., June 19; Campello, Mass., June 20; Chester, Vt., June 22; Stoneham, Mass., June 24; Braintree, Mass., June 26.

Fischer Quartet, Elsa—Tarrytown, N. Y., June 22.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Alexander Bloch presented his violin pupils in a recital at his studio in West Ninety-sixth Street on Sunday afternoon, June 3, before an audience of invited guests. The students heard were William Ogens in a German folk-song, Charles Perera in Papini's "Little Drummer," Clifford McAvoy in the familiar Boccherini Minuet, Philip Markel in two movements from Handel's D Major Sonata, Morris Harrison in a Rode "Air Varié," August Breuer in Beethoven's F Major Romance, Joseph Zivelli in Beethoven and Chopin pieces, Muriel Silber in Handel's A Major Sonata, Emil Bloch in a group of pieces by Tschai-kowsky, Weber-Burmester and Schubert-Kreisler and Edward Murray in the last two movements of the Tschai-kowsky Concerto. The pupils played with excellent style and reflected high credit on Mr. Bloch's pedagogical ability.

Winifred Young, the gifted young pianist, gave a recital at Eugene Heffley's studio in Carnegie Hall, New York, on Friday evening, June 1, assisted by Virginia Ellingwood, violinist. Miss Young revealed a facile technique and much musical feeling in a program including Beethoven's Sonata, Op. 110, Brahms's Waltzes, Op. 39, and shorter pieces by Chopin, Brahms, MacDowell, Schumann and Ravel.

Miss Ellingwood found favor in compositions by Amani-Swift, Hans Barth, Sibelius, and Fauré. She was accompanied at the piano by Miss Everett.

Eleven pupils of Mildred Emerson, the New York voice teacher, assisted by Edward V. Meyer, flautist of the Barrère Ensemble, were heard in recital at the Waldorf-Astoria, on the evening of June 4, when a most interesting program was presented. The program opened with "America" and the "Star-Spangled Banner" sung by the Ladies' Chorus. A poem entitled "War" by Miss Emerson, was then read by Helen Solms. This was followed by "The Miller's Wooing," by Spicker and "Rockabye," by Neidinger, given by the Ladies' Chorus. Among the many numbers on the program were several compositions by Miss Emerson including her cycle for contralto, which was given a well merited reception.

A number of good voices were brought to light, and the finish displayed by the pupils brought credit to the teacher. A large audience expressed its approval cordially. The flute solos of Mr. Meyer, Concertino, Op. 107, by Chaminade, and Nocturne, Op. 15, No. 2, by Chopin-Tafel, were given with a fine sense of rhythm, excellent tone quality and finish. Miss Emerson and J. C. Meyer officiated at the piano.

The annual junior students' concert at the Von Ende School of Music, New York, was held on Monday evening, June 4. Among the pupils who appeared in an interesting program were Isidore Katz, James Ross, Elizabeth Gold, Fannie Gottlieb, Samuel Frankel, Esther Fenster, Martha Lantner, Elizabeth Wago, Eli Miller, Clarice Weill and Bernard Lewis. The instructors of these students were listed as Aeolia Tetamo, Paul Stoeving, Lucile Collette, Lawrence Goodman and Hans Van den Burg. The performances of the students reflected their excellent training.

Angela Gorman, or Psh-tat-a-Hue, a young Osage Indian girl, who is studying singing with Elizabeth Kelso Patterson, recently sang for the young women in Edith Walker's School, Lakewood, N. J., winning hearty applause. She sang numbers by Cadman and Margaret Hoberg's "Irish Weather." The Misses Patterson's Home for Music and Art Students will remain open during the summer. Elizabeth Patterson will give special courses for voice placement. The summer term begins June 15.

A musical matinée was given at the Choralcelo Galleries, New York, on Friday afternoon, June 8, when a group of well-known soloists appeared in conjunction with the vocal pupils of Carlos N. Sanchez. Those whose admirable qualities were displayed in solo numbers were Mrs. Alice Ralph Wood, soloist of First Reformed Church, Jamaica, L. I., and Temple Beth Emeth, Brooklyn, N. Y.; Julie de Marcellin, soloist First Methodist Episcopal Church, Yonkers, N. Y.; Mrs. Howard Pascal, soloist First Methodist Church, Newark, N. J., and Howard Pascal, soloist Second Presbyterian

Church, Newark, N. J., assisted by Willard Osborne, violinist, and Anna Cleary, pianist.

Mary L. Caldwell, pianist, recently gave a pupils' recital followed by a tea at her studio on East Fifty-ninth Street. The following members of her junior class played: Milton Ritter, Alfred Ritter, Beatrice Kohn, May Untermyer, Madeline Robbins, Eleanor Gude, Sidney Ritter, Alice Kreigsmann, Fay Frank, Nanette Kutner, Frank Lichtenstein, Beatrice Levy, Wilma Adler, Dorothy Rose, Florence Greenwald, Mildred Gude, Dolores Cubbin, Henry White, Addison Buck, Marie Rose, Lillian Ritter, Annette Rubenstein, Isolda Mandelkern, Frances Ritter. The pupils played in a most artistic manner and showed marked ability. Miss Caldwell is an assistant and pupil of Paolo Gallico.

An interesting piano recital by pupils of Grace Hofheimer was given at Chickering Hall, New York City, on the afternoon of June 1. The pupils who took part were Barnetta Benoist, Winifred Wrigley, Violet Persich, May Pichler, Mildred Jeffrey, Margaret Perry, Catherine Rodler, Rose Rodler, Elsie Breen, Gordon and Queenie Blatchley, Miriam Blume and Lulu Harris.

Joseph Regneas, the New York vocal teacher, will teach this year during July and August at Raymond-on-Lake Sebago, Maine.

A number of young pianists who were pupils of Edwin Hughes in Munich followed that prominent American pianist to America upon his return last year. To accommodate these and other of his students who will spend the summer in New York Mr. Hughes has opened a studio in the city.

A number of vocal students of what was described on the program as the "proposed American National University of Music," Ferruccio Corradetti, director, gave a recital in Maxine Elliott's Theater on Sunday evening, June 3.

Louis Arthur Russell's plans for the summer include several important teachers' normals in New York City and Newark, N. J., during July and a special course for singers, pianists and teachers in Columbus, O.

MISS GARRISON ENDS SEASON

Metropolitan Soprano Retires to Her Retreat at Valois, N. Y.

The annual music festival at Norfolk, Conn., brought to a close the season of Mabel Garrison on June 7. Miss Garrison appeared at many music festivals during May, adding thousands of devoted admirers to the many who have heard her throughout the country in the last few years. This young American soprano has climbed several degrees higher toward fame this season, and among her achievements the most striking perhaps was her performance of the *Queen of the Night* in Mozart's "Magic Flute" at the Metropolitan, with her singing of the two extremely difficult arias.

For the summer months Miss Garrison has gone to her farm at Valois, N. Y., where she and her husband, George Siemmon, the pianist, have spent many vacations.

Mme. Langenhan's Vacation

Mme. Christine Langenhan, the Bohemian soprano, will spend the summer in her villa at Douglas Manor, L. I., where she will devote much of her time to studying the repertoire which she is to give in her concert tour next season—that carries her as far west as Nebraska. Mme. Langenhan is an enthusiastic devotee of outdoor life.

Bruno Huhn's song, "My Boy," was given by Wilmot Goodwin, baritone, at the first of two concerts in the ballroom of the Bancroft Hotel, Worcester, Mass., on June 4, under the direction of the George H. Ward Relief Corps, G. A. R. Fully 500 persons attended the concert, which was presented by Mr. Goodwin, Florence Austin, violinist, and Samuel H. Quincy, pianist and accompanist. The second concert program was given in the Bancroft on June 5 and attracted an even larger number of music lovers. Proceeds from the concerts will be used for the immediate relief fund of the corps.



Henry Gardner Chapin

SPRINGFIELD, MASS., June 6.—The death of Henry Gardner Chapin, which took place here on May 31, following an automobile accident on the previous day, removed one of the most earnest patrons of music that Springfield has known.

Mr. Chapin was one of the strongest advocates for installing a municipal organ when the Auditorium was completed, and one of the hardest workers in raising the fund of \$20,000 for purchase of the instrument. After the organ was installed Mr. Chapin advocated the engagement of a municipal organist and with others carried the work along so well that the City Council appropriated \$1,900 to help defray the expenses. He was treasurer of the committee in charge of the concerts.

After Mr. Chapin's funeral on Saturday, June 2, Mrs. Chapin, his widow, announced to the other members of the committee that she and her children, Catherine and Russell Chapin, wished to bear the entire expense of the concerts and asked that the series be made free to the public as a memorial to Mr. Chapin. Between 700 and 800 season tickets had been sold for the series at the time of Mrs. Chapin's announcement and the money was refunded on these, the holders being allowed to retain the tickets that had been sold them.

Henry Gardner Chapin was born in Springfield Jan. 3, 1860, the son of Charles Otis and Annie Gardner Chapin. He was educated in the public schools of this city and prepared for Harvard at Adams Academy in Quincy, Mass. He was graduated from Harvard in the class of 1882, after which he returned to Springfield and took an active part in the Chapin & Gould Paper Company. At the time of his death he was its secretary and treasurer. Mr. Chapin was a member of the Common Council from 1900 to 1904 and its president for the last two years. At one time he was president of the Harvard Club of the Connecticut Valley and at the time of his death was a member of the Nayasset and Country clubs of Springfield and the Harvard clubs of Boston and New York.

In musical circles Mr. Chapin was well

known and took an active part. Besides his work for the municipal organ, of which he was appointed custodian by the City Council, he was a member of the Orpheus Club and the Musical Festival Association. He was one of the two honorary members of the National Association of Organists, the other honorary member being Mr. Williamson of the New York Evening Post.

Mr. Chapin married on Jan. 9, 1889, Susie B. Russell, daughter of Charles O. Russell, former superintendent of the Boston & Albany Railroad.

The death of Mr. Chapin cast gloom over the opening in the series of twenty organ recitals, which was given on June 5 by Charles M. Courboin, the new municipal organist, who had been engaged for the series by Mr. Chapin.

Morris Reno

Morris Reno, formerly active in the musical circles in New York, died at the home of his daughter, Mrs. A. Reno Margulies, New York, on June 11. Mr. Reno was eighty-three years old.

Mr. Reno was active with Leopold Damrosch in producing the first German opera at the Metropolitan Opera House many years ago, and was one of the founders of the New York Oratorio Society. He was at one time secretary of the New York Symphony Society. Another daughter, Mrs. Elinor Bocconi of Rome, Italy, survives, besides Mrs. Margulies.

Mrs. Francis A. Smith

HARTFORD, CONN., June 9.—Mrs. Francis A. Smith, a well-known soprano and vocal teacher, died last night following an illness of several weeks' duration. Mrs. Smith was born in England, but lived practically her whole life in America. She sang in several large Metropolitan churches, and in this city was soloist at the Park Church for nearly a quarter of a century. Besides having sung leading parts in several of the Gilbert and Sullivan operas, Mrs. Smith had appeared with the New York Symphony Orchestra. She also taught extensively.

W. E. C.

Mrs. Frederick Mead

Mrs. Frederick Mead, music critic, died on Friday of last week at her home in New York. She was born in Boston in 1850 and before her marriage to F. C. Bowman was a professional singer. In 1884 she became music critic of the *Sun* and held that position for fourteen years. In 1898 she married Frederick Mead, who survives her.

Mrs. Marie Otto

Mrs. Marie Otto, a star in light opera in the early days of the Gilbert and Sullivan and E. E. Rice productions, died Sunday, June 10, from heart disease at her home in New York.

Mrs. Otto was born in Germany sixty-six years ago and was educated abroad. She was a favorite in contralto roles.

Frederick Kobbe

Frederick Kobbe, son of the late William August Kobbe, who was Consul-General of the Duchy of Nassau in New York and a brother of Gustav Kobbe, author and journalist and prominent writer on musical subjects, died at his home in this city on June 4.

Arthur Bernstein

Arthur Bernstein, member of the Russian Musical Trio and a cello player, died in his thirty-fifth year at Mount Sinai Hospital, New York, on June 4. He was born in Russia and had appeared frequently here with his brothers in concert work. He leaves a widow and one son.

RESENTS CHAUVINISM IN MAKING OF SONG PROGRAMS

Florence Macbeth, Noted Soprano, Expresses Hope That Americans Will Not Put the German "Lieder" Classics Under the Ban—Singer Is Opposed to Plea That "Star-Spangled Banner" Be Dropped as a National Anthem—Elimination of the Idle Woman a Blessing the War Will Bring to Us

MUSICIANS who are contending that our national anthem should be changed for something containing better musical values do not have the support of Florence Macbeth, the noted young American soprano. On the morning I talked with Miss Macbeth she had just received a request from the Red Cross Chapter of her native city, Mankato, Minn., to give a benefit recital for that organization and the conversation drifted naturally to the war and its effects, present and anticipated, on music and musicians.

"I have been surprised at the discussion as to changing our national anthem," said Miss Macbeth. "What does one find in the songs that have inspired nations for many years? Sentiment, always sentiment. National songs are born out of periods of stress and upheaval. We might have a national anthem that would be finer from a musical standpoint, but it would lack the sentimental associations that have been woven through all the years in which our present anthem has taken root in our national life."

"Undoubtedly some of our composers will give us an American 'Tipperary'; in fact, I think that Irving Berlin has done so already in his 'Your Country and My Country.' It is a matter of surprise to me that it has not taken the public fancy more readily."

War's Start in England

Miss Macbeth sees a similarity between the tension of present days in America and the tension that prevailed in England during the early days of the war, "only here you do not have it brought home to you as we did when the first refugees from Belgium began to come in, and we were literally taking the clothes off our backs to give them to destitute women," said she. "I think America is doing marvelous things in the way of preparation when one considers how remote the war still seems to the 'man in the street.'"

"Musicians here must be satisfied to face the same conditions which were met by the musicians in the warring countries three years ago," is Miss Macbeth's belief. "We will find a greater need for music than ever before; audiences will be larger, but financial returns will be cut tremendously—at least for a time, until we get our balance again and realize that the ordinary affairs of life will move on, somehow. Personally, I feel that we must be ready to give ourselves unreservedly to Red Cross work, to singing in the training camps, to every bit of work whereby we can help either in raising money or in inspiring the men who are going out to fight."

And in the ranks of the soldiers Miss Macbeth has a very real interest, for three of her cousins have already answered the call to the colors. The singer's great personal ambition, one that she has not by any means given up, has been to drive an ambulance. "It's comforting, of course, to feel that one can furnish money for relief work



Florence Macbeth, the Gifted Young American Soprano, as Herself and as "Rosina" in "The Barber of Seville"

through singing, but I would so much rather be out in the midst of it, where people could feel they were giving their strength and life directly to the cause we have espoused," is her explanation.

As to German Songs

It was interesting to get the viewpoint of such an ardent patriot as Miss Macbeth on the question of placing German songs on next year's concert programs.

"It is unbelievable to me that German songs may be put under the ban of public disapproval in America," said Miss Macbeth. "We are not at war with Schubert or Brahms or Mozart or the ideals they represent, we are fighting Prussianism. I hope that we will, as a people, be able to keep our minds unclouded by hate and prejudice. Pettiness has no place in this war; it should not be allowed to encroach on the field of art, for, above all other fields of endeavor, art, of course, should know no national lines. I do not believe that any of the nations who are warring against Prussian dominance have anything in their hearts but kindness toward the German people themselves and admiration for German art."

"Out of all the upheaval and chaos of political conditions are bound to come new art forms," said Miss Macbeth. "It is idle to speculate about them, but I think that the people who stand aside, who—through false ideas of allegiance to their art—do not take their share of responsibility now will miss a great opportunity for character building, for broadening their mental horizon—even though it be through hardship and suffering—for fitting themselves to create the new music for the new world that will be built after the upheaval of to-day is ended."

Miss Macbeth believes that one of the

advantages to come out of the war will be the elimination of the idle woman. "France and England have no idle women to-day," she says. "All are making return in some field of service for the food they eat. Such a condition would be the greatest blessing that could come to America. If our participation in the war will make the idle, middle-class woman of the American cities wake up to her responsibilities it will have accomplished a great thing. But it will

take the pinch of want, the necessity for earning her own living, to do this."

Miss Macbeth leaves New York the latter part of June for Ravinia Park, where she will appear this summer in the opera season. She will take a brief two weeks' vacation early in September, which she will pass in Colorado, stopping en route to "do her bit" for the Mankato Red Cross Chapter, after which a busy concert season is awaiting her.

MAY STANLEY.

New Suite by Gordon Nevin Played in Oakland by Clarence Eddy

OAKLAND, CAL., June 7.—At last Sunday evening's services in the First Presbyterian Church, Clarence Eddy, the widely known organist of this church, performed an interesting suite, "Sketches of the City," by Gordon Balch Nevin. The seven numbers depict tonally various urban sights and sounds. Other fine musical numbers on this program were Elgar's Prelude to "The Apostles"; an anthem (for quartet and organ), by

Chadwick; offertory, "Evensong," by Easthope Martin; George F. Hamer's "Watch Ye and Pray," sung by the quartet, and the "March of the Magi," by Dubois. Mr. Eddy and the quartet are providing special music at Dr. Frank M. Silsey's Sunday night sermon series at the church.

Francis Rogers was soloist at the concert of the New Singing Society at Aeolian Hall, New York, last Saturday evening, June 9.

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